

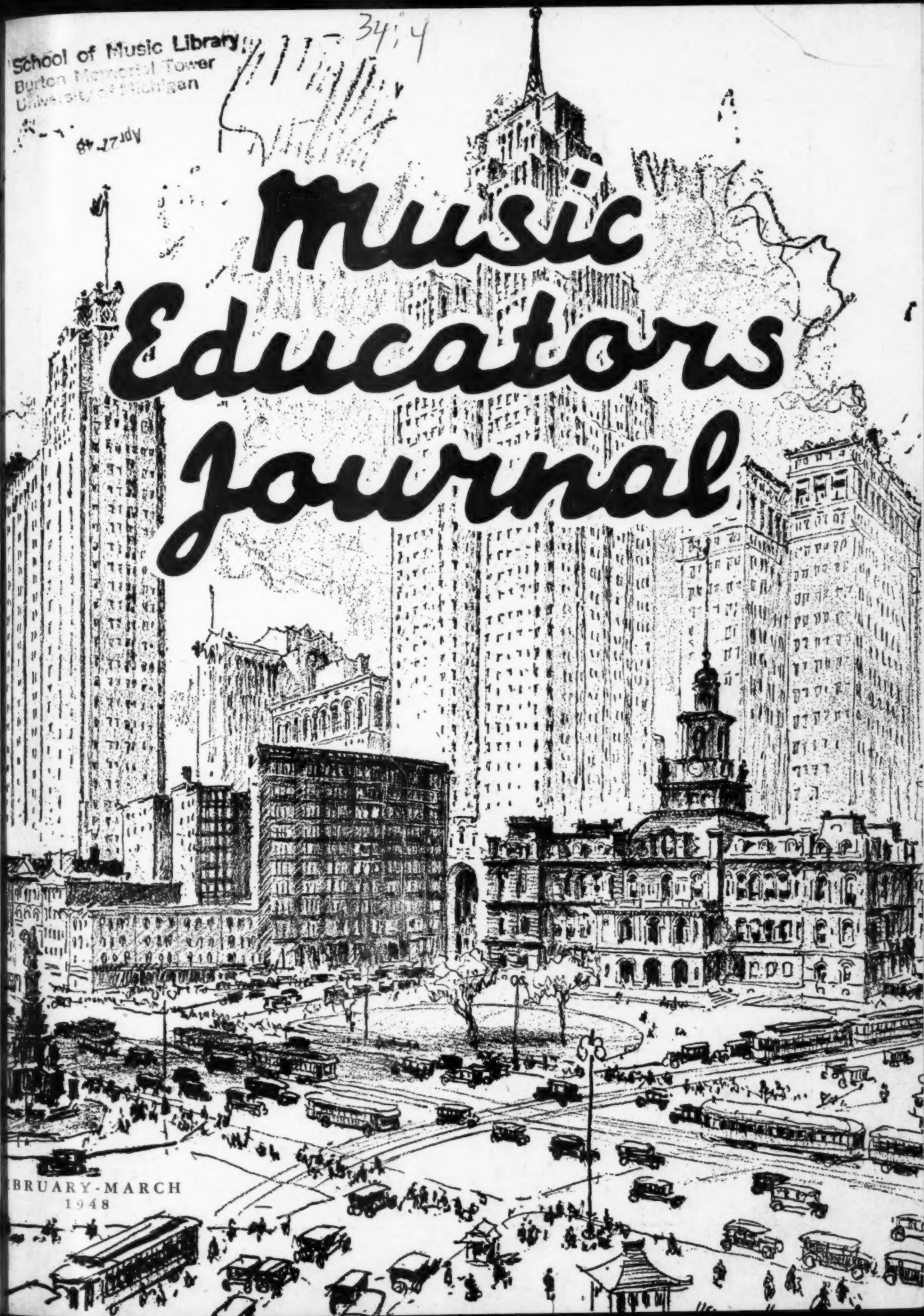
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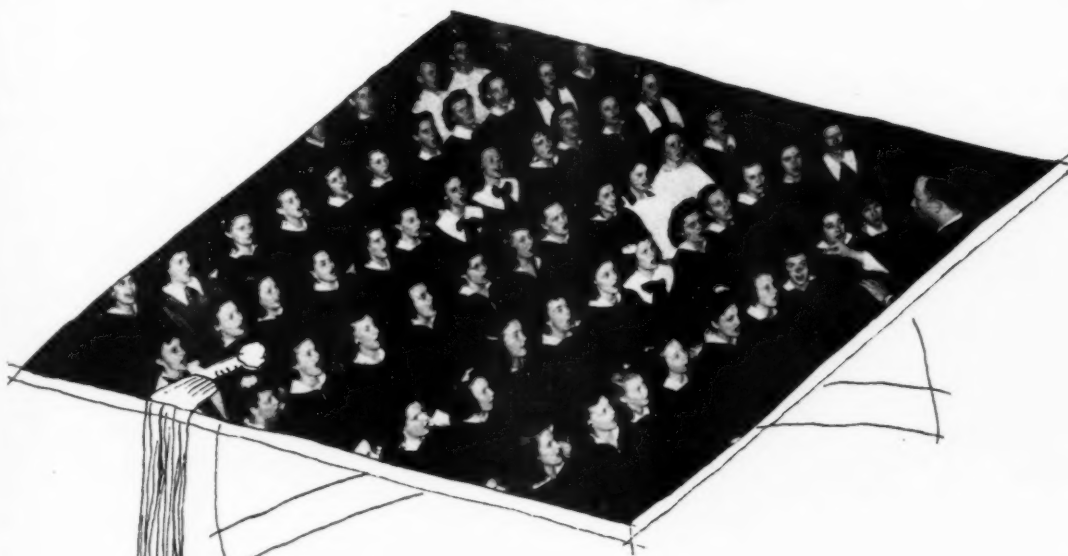
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FEBRUARY-MARCH 1948

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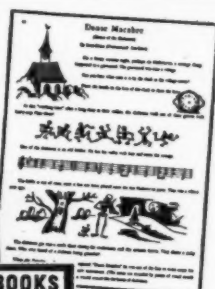
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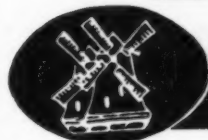
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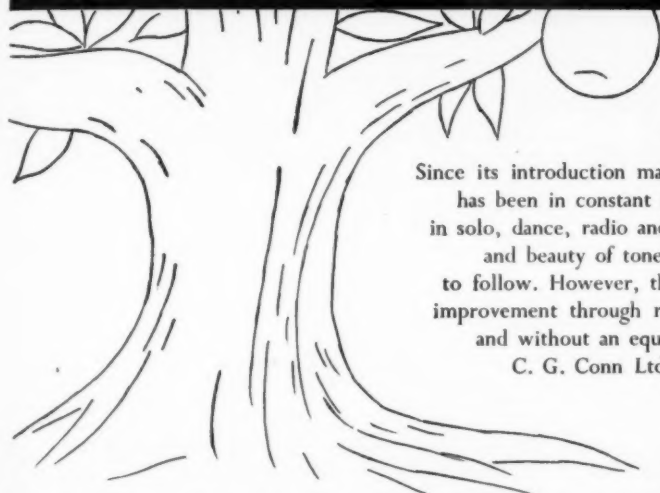
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Bulletin Board

National Music Week will mark its 25th anniversary, May 2-9, 1948. Of special interest to all who are professionally or commercially associated with the music field, the aim of the observance is to increase the interest of the public in the enjoyment to be derived from music, and the value of education and participation in the making of music.

NBC's "Orchestras of the Nation" Series, under the supervision of Ernest LaPrade, will present the following symphonies during the latter part of the current season: April 24—Southern Symphony (Columbia, S. C.), Carl Bamberger; May 1—Santa Monica Symphony, Jacques Rachmilovich; May 8—North Carolina Symphony (Winston-Salem), Benjamin Swalin; May 15—Atlanta Symphony, Henry Sopkin; May 22 and May 29—Eastman School Symphony, Howard Hanson.

British Theatre and Arts Festival for Children will be held in Bath during 1949 Easter holidays, April 21-May 1. Chief event of the festival, designed to show children the best in music, art and drama, will be six performances of a new production of Mozart's "Il Seraglio" sung in English and conducted by Berthold Goldschmidt.

National Boys & Girls Week will be observed in the United States and Canada April 24-May 1 with the theme, "Youth—Key to the Future," designed to focus attention of the public on the interests, activities and problems of youth. For the first time, trophy awards will be presented to those communities sponsoring the best observances. Further information may be obtained from National Boys & Girls Week Committee, 35 East Wacker Drive, Chicago 1, Ill.

Festival-Pageant, sponsored by the Illinois Federation of Music Clubs, will be presented at the Medinah Temple in Chicago on April 24, the eve of the Federation's 32nd annual meeting, according to Mrs. Alma K. Anderson, President. Harry S. Walsh will direct the Festival-Pageant, featuring a cast of about 1,000, including leading choral and instrumental groups in Illinois, which will present the dramatic history of Illinois. The Illinois Federation of Music Clubs is a non-profit organization devoted to the advancement of music, and is a direct affiliate of the National Federation of Music Clubs.

Advertising Contest. Music Merchants have been invited to participate in an advertising contest, sponsored by Targ & Dinner, Inc., Chicago, during National Music Week, May 2-9. The only requirement is that an ad, devoted to the Music Week theme, appears immediately preceding or during National Music Week. Six cash prizes totaling \$300, will be awarded as follows: First prize, \$100; second, \$75; third, \$50; and three prizes of \$25 each.

Piano Competition, to be held at the Peabody Conservatory of Music in Baltimore, Maryland, in the spring, carries a cash award of \$100, offered by the Edward B. Marks Music Corporation, for the outstanding piano recital given by Conservatory students.

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Festival of Contemporary Arts, held at the University of Illinois during the month of March, presented a cross-section of present-day creative activity in the arts, including music, drama, ballet, painting, etc. Among the music events included in the festival: Concerts by important artists and by the School of Music staff, University Symphony Orchestra, Sinfonietta, chamber music groups, and the Walden String Quartet; a forum featuring young American composers; performances by ballad singers.

Composers' Forum will be held at the University of Minnesota, May 19-23, according to an announcement from Paul M. Oberg, chairman of the University's Music Department. In addition to symphony orchestra scores, compositions for string orchestra, chamber orchestra, woodwind and brass ensembles, and band will also be considered. The winning numbers will be performed by a professional orchestra of approximately seventy pieces in concert at the close of the forum.

Cornell College May Music Festival, in its fiftieth anniversary observance May 6-8 held on the college campus in Mt. Vernon, Iowa, will commemorate the late Frederick A. Stock, who brought his Chicago Symphony Orchestra to Cornell's May Festival annually from 1903 until his death in 1942.

Materials Conference, sponsored by the music section of the Louisiana State Department of Education, will be held on the Louisiana State University campus June 14-30, according to an announcement from State Supervisor of Music Lloyd V. Funchess. Music instruction materials of all descriptions will be on display for examination and evaluation.

Fred Waring Music Workshop will open its 1948 season at Shawnee-on-Delaware, Pennsylvania, on June 13 and continue through ten one-week sessions, ending August 20. More than 500 school, college, church, community and industrial music directors from forty-four states, Canada and Hawaii attended the Workshop during its first season in 1947 for the purpose of observing techniques in action, particularly in choral music. Information concerning enrollment may be secured by addressing: Registrar, Fred Waring Music Workshop, Shawnee-on-Delaware, Pennsylvania.

Duluth Symphony Contest has brought in forty-five symphonic overture manuscripts from the nation-wide composition competition sponsored by the Duluth Symphony Orchestra. The winning work will receive its premiere performance by Joseph Wagner and the Symphony on April 23, and will be published by Mills Music, Inc., of New York City.

Supplementary List of Instructional Materials for Junior and Senior High Schools has been issued by the State Department of Education in Ohio for Ohio school standards in music education. Prepared by State Supervisor of Music Edith M. Keller, the booklet is divided into six sections: Singing, General Music, Play, History of Music and Literature, Music in Recreation, and Suggested Library Books. Address a request for the booklet to the State Department of Education, Columbus, Ohio.

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RCA Victor Basic Record Library for Elementary Schools is now available to schools in individual albums as well as in the complete set. The flexibility of the Library's grading classification lends itself to this arrangement as the Library is planned for two broad levels in the elementary school—primary (grades 1-3) and upper grades (4-6). The Library consists of twenty-one albums, all but one of which contain four 10-inch records, and is accompanied by extensive teaching notes.

Instructional Film. "How We Write Music," designed for use as supplementary instructional material, has been filmed by Iowa State Teachers College, Cedar Falls, and is available for rental or purchase. The 16mm., black-and-white film includes: Animated notes, chords and scales as it relates the process of writing music; second-grade orchestra and string quartet, conducted by Melvin Schneider of the campus school. The film opens with background music by the College faculty string quartet and a piano. Children of the fifth and sixth grades of the Campus school will "Write a song and score it for orchestra as the movie progresses." Frank W. Hill of the College music department originated the idea for the film and wrote the script. Roland Searight, also of the music department, served as art director. Actual filming was made by the University of Iowa's audio-visual aid services. Running time, 20 minutes.

National Federation Festivals, sponsored by the National Federation of Music Clubs, and scheduled for the spring, will include at least four major competitions with cash prizes totaling \$800 for original compositions, and the \$1,000 Paul Lavalle Scholarship open to students of voice, piano and strings, which embraces an annual tuition of \$500 for two successive years at a school or with a teacher of the winner's own selection. National Honor Certificates will be awarded to winners in the Junior Competitive Festivals. Detailed information may be secured by addressing Helen Havener, National Federation of Music Clubs, 455 W. 23rd St., New York 11, N. Y.

"Enjoy Life More with Music" is the slogan chosen to keynote the nationwide promotion program of the American Music Conference. Announcement of the winning slogan, which was selected by poll, was made by Louis G. LaMair, AMC president.

David R. Gebhart, former concert pianist and retired head of the music department at George Peabody College for Teachers, died at his home in Nashville, Tennessee, January 29. Mr. Gebhart was host to the MENC Convention in 1922 when it was held in Nashville.

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Music Educators Journal

Published by the
MUSIC EDUCATORS NATIONAL CONFERENCE
Vol. XXXIV
February-March 1948

SHOP TALK

THE MUSIC EDUCATORS JOURNAL is a peculiar organism. The magazine has grown like Topsy, following no established line of development and guided largely by the instincts of those appointed to administer its activities. Owned and published by a voluntary cooperative association, the JOURNAL is likewise a voluntary cooperative enterprise. Its operating budget is perhaps the smallest in recorded history. By many music educators it is considered a sort of premium for joining the Music Educators National Conference. No graphs of sales gains or losses are possible. It contains no section where reader reaction may be printed, with back-pats properly distributed above and below the waistline. It has been said that it is read by more music education students than Conference members—a statement we hope is erroneous, since out of some 22,000 circulation, only about 2,000 are distributed to students. While many educational magazines have to be subsidized by the organizations they represent, the JOURNAL provides a substantial share of the income necessary to keep the Conference solvent. Securing and arranging advertising, preparing copy, printing, and distribution are very tangible matters, administered by experienced members of the headquarters staff, but the Editorial Board works largely in isolation, without perspective, and not knowing whether the product is good, bad, or indifferent, but hoping it is good.

It is with no little satisfaction, therefore, that we examine the Code of Ethics of the Educational Press Association of America,* of which the JOURNAL is a member. None of the Ten Canons included in the EPA Code causes us to blush (with shame, that is), and we conclude that in spite of the amateur standing in Journalism of the Editorial Board, the JOURNAL has achieved a position calling for respect. We hope you will agree as you read:

AN EDUCATIONAL JOURNAL—

I. *Must be truly educational.* Good faith with readers is essential. An effective way to maintain that faith is to keep the stated and the real purposes of a journal identical. No educational journal can afford to serve as a mouthpiece for a disguised or hidden cause.

II. *Maintains the kind of intellectual integrity that enables it to present discussions of all sides of controversial issues affecting education.* Insofar as its space, purpose, and policy permit this to be done, the journal will be enabled to bring to its readers increased understanding of educational problems and considerations of the solutions.

III. *Practices the high plane of journalism that accepts no advertising diametrically opposed to generally accepted educational principles and what such principles stand for when interpreted into every day living.* Fidelity to education is paramount.

*The Code of Ethics of the Educational Press Association of America from which the "Ten Canons of Ethics" are quoted, was adopted at Atlantic City, New Jersey, March 4, 1947.

IV. *Promptly and appropriately corrects an error which it has published.* Particularly is this done if the error in any way adversely affects an individual, an organization, or a cause. Statements of correction appear in a position easily caught by readers.

V. *Makes every possible effort to keep its pages free from the plague of plagiarism.* It refrains from publishing material that is the property of another publication or organization, unless proper permission is received, and the source indicated.

VI. *Presents forthright reports free from intermingled opinions.* Such reports build confidence in a journal. Articles of opinion should be signed or otherwise identified so that readers will recognize evaluations, interpretations, and opinion as a part of the value of the material. The best journalism practice keeps a clear boundary line between news and editorials and related types of material. An educational journal may well observe this practice.

VII. *Follows the "do unto others" rule in its relationships with authors.* Each author as well as each manuscript is dealt with on merits of the particular case. When an article is accepted for publication, the author is notified with the understanding that he will not submit the manuscript to another publication unless this is mutually agreed upon.

VIII. *Makes its headlines forthright and honest.* Although concise and intriguing, they are not misleading or cheap. Contents of the article should always warrant headlines used.

IX. *Holds to the ideals of the teacher who is "just, courteous, and professional in all relations . . ."*

X. *Constructively endeavors to keep informed widely on educational conditions, trends, and progress, and insofar as possible keeps its readers informed accordingly.*

Perhaps you know of some ways in which the JOURNAL can better serve its readers. If so, you will do the Editorial Board a genuine service if you will write them down and mail them to headquarters. The Board will spend a full day in Detroit considering the JOURNAL and how to improve it, and suggestions from readers (kindergarten or college teachers, doctor's degree or emergency credential holders) will be sincerely welcomed. Expressions of approval, however faint, will not disturb our austerity too much and are not prohibited.

We wish to reciprocate in advance for any commendatory messages by stating that the quality of the content of the JOURNAL is due almost entirely to the Conference membership. It reflects the vision, philosophy, initiative, pedagogical skill, and writing ability of our clientele. After a period of scarcity in the war years, during which we had to trust in Providence for material to fill the next two issues, the backlog of articles has mounted steadily. You are invited to help continue and improve that happy condition by submitting articles on topics of definite interest to any considerable segment of our readers. Such contributions—objective, impersonal, and engagingly written as possible—constitute the life blood of the JOURNAL. Keep it flowing.

—CHARLES M. DENNIS



LUTHER A. RICHMAN
President, Music Educators National Conference
1946-48

This Biennium

THE Music Educators National Conference is rounding out another successful and stimulating biennium. Our membership is again up. We seem to have the habit of annually breaking all previous records so far as numerical strength is concerned.

We seem, also, to have acquired the custom of constantly taking on more and larger responsibilities. At this time a larger number of our members than ever before are enlisted in the activities of the organization. One may say that this is the result of the cumulative effects of the state-division-national organization plan, developed over a long series of biennial administrations. Or one may say that it is due to a growing membership consistently manifesting the native zeal and missionary spirit inherent in the souls of those who espouse the profession of music education. Or one may say that there have been exceptional challenges involved in the series of depressions, wars, and other influences which have made vividly apparent the human demands served by music as a factor in the lives and in the living of our people. And on each count one could be right—but mistaken if he applied the statements only to this administrative term.

The truth is that the administrative biennium is no more than an interval in the continuing development and service of our organization—just as are the minutes and hours of the clock, or the dates on the calendar, which space off the days whereby we measure our accomplishments and schedule our opportunities for the future.

It has been my privilege for the brief period of one biennium to participate as your president in the steady forward movement which, in reality, began in 1907 and still continues—and still will continue many bienniums hence. Therefore, it is with a spirit of humbleness that I contemplate some of the things that we can list as marking the advancements of the 1946-48 biennium. Few, if any, major accomplishments currently recorded were the result of projects begun and completed within the two-year span—and by the same token, some of the things which will be in the reports of succeeding bienniums had their foundations laid within this and previous periods.

The *Music Education Source Book*, actual publication of which occurred during this term, had its beginning during World War II—was indeed in large part made possible by the very restrictions which curtailed our customary activities and made it necessary to concentrate our energies upon the work of the Curriculum Study Committees, the wartime Consultants Councils, and similar activities. The reception accorded to the Source Book must be deeply gratifying not only to the national and division presidents who served during those years, but to all the MENC members who were privileged to participate in the studies and deliberations which provided the material for the volume.

Perhaps not very many of us realize that out of the same series of prewar, wartime, and postwar activities and planning that produced the Source Book has grown the long-range "Music Advancement Program." Officially launched in this biennium, the program was actually developed during the years of emergency and stress when we focused our thinking and efforts on such themes as "American Unity through Music," "Music Education in Wartime," "Widening Horizons for Music Education," and "Music Education Looks and Plans Ahead." Without overlooking the debt of gratitude we

owe to all our leaders of preceding years—national, division, and state presidents, committee chairmen, and others—I must use a few lines of the space allotted to me here to pay my respects to National Presidents Fowler Smith, Lilla Belle Pitts, John Kendel, and to their associates, the division presidents, who served the organization during the most difficult times through which our nation has ever passed.

I know I speak for my colleagues of the 1946-48 Board of Directors, as well as for all the leaders and members of the various official groups, when I say that I share with our predecessors deep and just pride in the significant developments which mark this biennium. Only a few items can be covered here, but special reference should be made to the student Membership and Student Activities Project, in which, at this writing, 112 institutions have enrolled chapters. Scores of the members of these chapters—future music teachers, representing some 2,000 of their fellow students—are participating in our Detroit Convention, to bring to us their youthful enthusiasm and to take away with them the inspiration and broad outlook which characterize the meetings of the members of the professional organization of music education.

The Student Membership and Student Activities Project is only one of the eleven special activities undertaken in connection with our long-range Advancement Program. The other ten projects, with which we are all familiar, are equally important and all are inter-related, not only with each other, but with the Curriculum Consultants Groups established on the seven educational levels. The Special Projects Committee Organizations and the Curriculum Consultants Groups have been set up with the cooperation of the state associations, and the base of operations for the entire Advancement Program is at the state level. The Special Project Committees are carrying out directives derived from the activities of the preceding four years—activities which are represented in the reports in the 1947 "Source Book." The Curriculum Consultants Groups have been assigned the responsibility for the continuing studies, experiments, and discussions which had their first focus in the 1947 volume.

At Detroit our convention program, by and large, reflects the current status of our Advancement Program. Cooperating in the studies, planning and action are Conference members representing every state in the Union and every area of musical activity. Of course this is true not only of the Detroit Convention, but of the work of the Conference as a whole, because, within the framework of the organization for which provision was made in the Constitution adopted in Los Angeles in 1940, the state units are carrying more and more of the major responsibilities, thus dividing among larger and larger numbers of individual members the opportunity to take an active part in the affairs of their professional organization.

We continue to look and plan ahead for the advancement of music education. To the hundreds of loyal and efficient members of the MENC who have made contributions to our general program of activities and to our convention in Detroit, your president expresses sincere gratitude.

—LUTHER A. RICHMAN



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MENC PORTRAIT GALLERY

THIS first 1948 installment of the MENC Official Portrait Gallery presents the members of the Board of Directors, presidents of the Division Conferences and Auxiliaries, officers of the Council of Past Presidents, Music Education Research Council and Editorial Board, the national chairmen of the Curriculum Consultants Groups, Project Organizations and Special Committees, the heads of the Detroit Convention Committee, and the presidents of organizations cooperating with the Convention Committee. In addition, the JOURNAL is privileged to introduce twenty-two new state presidents who have taken office since the preceding installment of the Portrait Gallery was published.

If you are one of those who have saved these portraits over the period of years since the "Galleries" have been published, you now have a collection of nearly 1,000 pictures of leaders in the field of Music Education. More are to follow in later issues.



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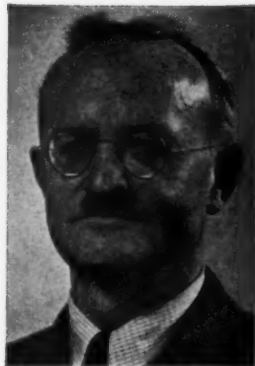
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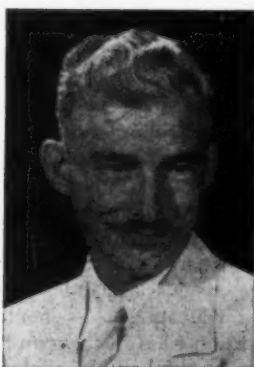
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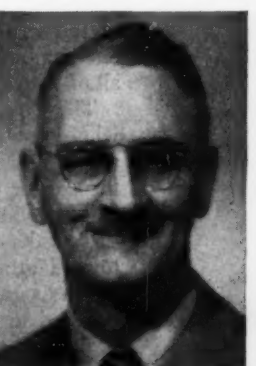
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Professional Isolationism or a Solid Front?

W. L. HOUSEWRIGHT

IN current newspapers and magazines one reads daily of misunderstandings or disagreement among nations due, in part, to a lack of knowledge as to what one's neighbor is doing, why he is doing it, and how it will eventually affect the peace of the world. On a much smaller scale, this same problem exists within the ranks of the music teaching profession. Many instructors have scant knowledge as to the work of their colleagues and even less as to how their own teaching fits into the whole configuration of music education.

To many a seasoned cynic in the profession, it may seem the height of folly to make a plea for musicians to present a solid front, but our job cannot be done effectively until we do. MENC and its regional and state affiliates is composed chiefly of teachers in the schools, college professors and private teachers. Incorporating as it does these three groups, each of which has its peculiar training and viewpoint, the Conference is prepared to render a unique service to the nation—a service which is better integrated and more comprehensive than any more homogeneous group could offer. Yet, the very same feature of our organization which is our greatest strength has often been our greatest weakness. Whereas exchange of ideas and cooperatively arrived at solution of mutual problems in music teaching have been the very basis of our meetings, these ideas sometimes quickly resolve to dogmas; these attempts to improve teaching at all levels frequently resolve to deprecating the work of a special group within our ranks. One hears of the professional isolationism of the private teacher, his lack of knowledge of the learning process, and the tedious routine of his outmoded platitudes. One hears of the ill-equipped public school teacher, of his unskilled performances, of his shocking lack of really fine musical perception and taste. Then the colleges, it is said, are full of professors who found the sinecure of a Ph.D. preferable to the stiff competition of the "real" world of music—performance—and besides, the graduates today aren't the artist-teachers of twenty-five years ago.

The existence of these smug attitudes on the part of a minority of our membership cannot be denied. In spite of the well-intentioned phrases of our Code of Ethics, one has only to be in the profession to hear any one or all of the charges enumerated.

They are made by teachers who lack perspective and who do not fully understand the over-all training of the music student. We will do well to remind ourselves of the danger of half-truths before we deprecate the work of our colleagues.

To take a step toward achieving unity of purpose, toward attaining a perspective of the job to be done, let us examine the function of the classroom teacher as opposed to that of the private teacher, and then arrive at the true relationship of one to the other.

Of course musical instruction has been throughout history largely for the individual, and private teaching has been considered the normal situation.

In this respect the teaching of music differed from no other instruction except that whereas all the academic subjects were taught by one teacher, music was even from the beginning taught by a specialist. The advantages accruing from this arrangement are so obvious that we need not discuss them in detail. For the sake of review, however, let us mention a few.

First and foremost, the studio teacher herself should be a highly trained expert—a concert performer with professional experience and with a wide knowledge of the literature for the instrument. She should have spent years perfecting technique, tone and interpretation. She should have had superior teachers and met with and successfully mastered the problems which arise during the training of any young artist. She should anticipate learning difficulties before they arise and in many cases even avert them.

As to the student, he is more often than not of at least average or above average intelligence level, and comes from a family which is interested in music. The elements of economic insecurity and social unacceptability rarely enter the private teaching arrangement. The very fact that the instructor's clientele is selective is a favorable condition to superior teaching.

Now as to the teaching situation itself: the private teacher is mistress of her studio, and to the one pupil for the period her full time and complete attention is directed. There are no classroom distractions, no rowdy, uncouth urchins nor giddy, adolescent girls who interrupt the lesson or who fail to muster even the slightest interest in the business at hand. There are no noises of the industrial education class next door, nor of the physical education class in the gym below. For the full thirty minutes or one hour scheduled, the student's time and talent are hers alone to direct as she may. Since the private teacher is free from outside controls it is assumed that she develops courses of study according to her own teaching ideals and the needs of her students. The inflexible, prescribed curriculum and the inevitable supervision—often deterrents to the creative teacher—are not on her list of problems.

The problem of individual differences is solved by the teaching situation itself. She should recognize the speed at which the student is capable of working and make suitable adjustment for it. She should be aware of his particular deficiencies and excellencies and make use of this knowledge in prescribing remedial exercise studies for the former and by exploiting the latter to advantage.

Since time is abundant she should be able to teach not only more intensively than a classroom situation

would allow, but also more extensively. A wide variety of styles may be studied and at the same time plentiful drill on fine details of interpretation is possible. In addition, individual initiative of the student is challenged since success in performance depends not on cooperative teamwork but upon his own drive and his own musical and intellectual limits. Practice is necessary only for the correction of his own mistakes or lack of facility and to his eventual successful public performance.

Finally, the private lesson, because of its informal, intimate nature, is especially adapted to experimentation. No fusty methods need hold sway. New and highly successful teaching procedures should be developed in the studio. Large classes in public schools are often too heterogeneous and too unwieldy to fit into the experimental situation and, because of imposed controls, are frequently hampered from trying new teaching techniques until their value has been proved elsewhere.

Now let us examine the school music teaching situation. It has only been for about the last 100 years that class music teaching has made headway at all. But with the democratization of education which began in the last half of the 19th Century, the value of group instruction has been demonstrated repeatedly.

The school music class has never assumed, and has no right ever to assume, the responsibility of training professionals in applied music. Thus the class of necessity is usually exploratory or introductory. Its ends are rarely at the definitive level. Because of this there is a rather common notion that the school teacher is probably not well prepared, and that her students only toy with music—have a good time with it—or else mutilate it. The simple fact is that these are very damaging misconceptions which have little if any basis. The rigorous training prescribed for school music teachers in college catalogues today cannot be taken lightly by anyone in the profession. In many colleges and universities the music education program has developed into a five-year curriculum. As to the lack of seriousness of purpose or lack of emphasis on skills, the school music teacher is more interested than ever in these. One great objective of school music included on every list published is "To develop musical skills and understanding." Additionally, one of the most common complaints heard from our university schools of education and even state departments of education is that our young music teachers seem to be interested *only* in skills and not enough in attitudes. The real truth is that school music teachers are vitally concerned with attitudes *and* skills and the interaction of the two. Skills are of little practical value unless attitudes are wholesome. Similarly, attitudes seldom remain good without the continued acquisition of greater skills.

This issue of the kind and amount of skills needed demands further study. The intolerant position taken by music teachers in general toward inept performance has had a permanent damaging effect on the advancement of music for the layman. It is one of the reasons why America has no particularly enviable reputation as a musical nation. We need to have a much more extensive musical experience for the man in the street, to cultivate a tradition for his extensive use and enjoyment of music—even though the performance be bad. As the tradition for making music is established,

"THIS," wrote a member of the Editorial Board, "is a well-written discussion of a subject which, though seemingly age-old, is ever new because the problems involved are always with us. The interdependence of school and studio music educators is inevitably recognized by each succeeding generation of musicians who espouse the teaching profession as their life vocation, whether they are on a school payroll or subsist on a studio lesson fee income. Therefore, while much of the content of this article is not new to many Journal readers who have fought, bled and all but died on this front, the members of the profession in general—especially the new recruits—need to be given reminders at intervals that, as Karl Gehrkins said in the September-October 1947 Journal, 'the teacher of music in the schools and the teacher of music outside the schools ought to know a great deal more about each other.'" It is with this thought in mind that Mr. Housewright has attempted, as he says, "to present both sides of the picture in a discussion that may help us understand our individual and mutual problems, and perhaps point the way to the solution of some of them."

we become the watchdogs of standards and do our utmost to improve performance and cultivate sensitive musical taste. But all teachers will do well to remember that dictum of educators which advises us to accept the student on his own uncultivated grounds and lead him carefully but certainly to his learning and artistic limits.

The work of the school music teacher, then, is to develop an interest and skill in music and to relate the pupil's school music experience with his out-of-school living. In the school class the presence or lack of music talent is secondary in importance. Citizens whose children have very little talent probably pay as much school taxes as do parents of gifted offspring and for that very reason have every right to expect that all children alike be given musical opportunities. The public school teacher is in no position to refuse mediocre talent. Of course, neither parents nor teachers expect that teaching will result in a like proficiency in all students. So, then, another obligation of the school music teacher becomes apparent—that of discovering exceptional talent and motivating it.

There are advantages, too, in the classroom situation. Ideally, the work is well planned. It begins with simple rote singing, becomes gradually more complex, and ends with choral singing or instrumental ensembles on a high artistic level. It is more economical not only in that larger numbers are taught, but in that one student of the class learns from another's mistakes. It encourages harder work in that the competitive element is omnipresent. It has the wholly desirable element of teamwork and there is no experience comparable to that of being a member of a winning team. Class music instruction with its socializing features has tended to broaden outlooks, to break down any tendency toward intolerant viewpoints, and any lack of responsibility to the field of music in general.

It is obvious that there is no essential conflict between class and private instruction. The two are complementary and one neither supersedes nor supplants the other. Moreover, when both are in competent hands there is little, if any, unnecessary duplication of effort.

Specifically, the school music teacher should encourage students to take private lessons whenever they are available from a skillful teacher and should provide op-

CONTINUED ON PAGE THIRTY-ONE

Piano Lessons for John Smith

HYMAN J. KRONGARD

Advocating 1948 Teaching
Philosophy and Methods for 1948
Average Boys and Girls

YOU KNOW John Smith. He, or his sister, Jane, is in your studio four out of every five hours you teach. He presents the greatest challenge to you, for unlike those whom you can't help or those who can almost help themselves, he most needs your guidance. And despite your sincerest efforts, you feel most of the time that you have failed. For all you can see, John should learn to play the piano as well as he learns to swim or to write letters. But he doesn't, and you constantly search your soul for your own shortcomings in teaching him.

A generation ago, John Smith was called untalented and the conscientious teacher informed disappointed parents that music was a waste of time, effort and money. A century ago, John Smith was called untalented if he failed to learn to read and write. Today we don't think of "talent" when we teach arithmetic or reading. We pride ourselves, as teachers, that we have learned how to bring to the overwhelming majority enough knowledge for their needs. I don't believe the average piano teacher can share in this accomplishment.

John Smith is the same—a century has made no change in him. What has changed is our knowledge of what he can learn, of how he learns, of how he likes to learn. We might well blame ourselves if we make no effort to know these things about him. For only by our understanding can we hope to give him a useful, pleasurable relationship with our art.

Let us turn to that much-used and abused word *interest*. "We must keep John's interest," we say glibly. And then what do we do? We begin to teach him the piano. But he isn't interested in the piano. He wants to make music. He is right, of course, and we are wrong. The piano, without music, is no more than a mechanical, toothy monster; very often we make it a barrier rather than a pathway to his desire for musical expression. The piano must serve only as a medium; for a while it cannot assume an importance in its own right. First lessons must be music lessons, spent in developing ear, rhythm, background. More singing, more marching and other body activity to rhythm, more listening, more playing by ear, more early sight reading, more expression of things familiar to John will preserve the artistic spark with which he comes to you.

You know that feeling of frustration you get when you hear John play the harmonica, or his grown-up brother play the piano by ear, without "even taking a lesson." I have always felt that if I had taught my ear-playing friend, I would have fumbled somewhere along the line and driven him from the great pleasure

his spontaneous, though crude, music making gives him. There must be something about our presentation of the score, technic, rhythm, fingering—about our lessons and the practice routine that kills this free spirit. Why must a course of lessons, as Binet once said, "denature the child?"

Possibly the word "spontaneous" is the magic key. The ear player can turn music on or off at will and he may roam the entire range, from the themes of the symphonies to the latest hit tunes. The severe, intensive training that should lay the foundation for a useful pianism (and does for the potential artist) somehow works against learning for John. Even after years of study John cannot play anything upon request. Something has just been learned—and already forgotten, or something is not yet learned well enough. If he attempts to play, he cannot complete his piece; the prima donna setting in which he suddenly finds himself is too much for him. He has nothing to show for his lengthy, tedious labor.

We make pious resolutions to keep our pupils practicing their repertoires, but the limited practice period of the average student and the revulsion he feels toward a piece at which he has been grinding away for months precludes this.

A broader initial attack—ear and kinesthetic, as well as eye approach, an effort at versatility in making music can, through variety and utility, hold John's interest.

Interest is begotten by accomplishment; it then begets industry. To make use of his music study, to acquire the versatility we just mentioned, John must be able to read well and play, at least, the simple, popular, tunes by ear. Keyboard harmony should be taught to fulfill one major purpose; i.e., to permit a person to harmonize at the piano by ear. John has no trouble learning the simple chord formations and melody playing to do this. He enjoys this segment of piano study and, what is most important, he can use it, even if he has been at the piano but a short time. The ability to pick out and harmonize tunes like Jingle Bells, Happy Birthday, Marines' Hymn, Turkey in the Straw, Auld Lang Syne, etc., is a great social asset. This combination of business (making an accomplishment of music study) and pleasure is a unique advantage in the growth of musicianship. But how often do we make use of it?

And the same with sight reading. Next to a love for good music, the most important thing we can do for John is to give him the ability to read well. He must find out early that sight reading is no bogey-man. Fortunately, there are many collections devoted to this

phase today—simple material in common piano style. If he can read, he can accompany his school orchestra or glee club, play duets with his friends, or the popular tunes of the day.

In our efforts to show John how to make enjoyable use of his music, sight-reading should receive major emphasis.

I know that problems come up. I know that technic and score reading raise their ugly heads almost from the beginning. Here I think we can go along with James Mursell, who says, in his *Principles of Musical Education*, that we should be more concerned, at the beginning, with the prevention of bad habits than the establishment of good ones.

As with all learning, technic should be for use, not for storage. Correct fingering, some chord and scale playing for general hand strength and position, and a legato touch is all the technic John needs for a while. He isn't going to concentrate on exercises, even at his lesson under your supervision, for more than a minute; think of what happens when he is on his own. The essence of a piano drill lies in the manner of execution rather than in its pattern (I am referring here to the refined and precise touches that are demanded by many teachers from the very beginning). Certainly you have met many pupils who have plowed through volumes of Czerny and Hanon who haven't a scrap of real technic. Yet, the idea persists that we can build a technic for John if we submit him to the proper "curriculum."

Here is a sample of a curriculum that has come to my attention recently.

PREPARATORY DEPARTMENT Outline of Performance Requirements

The requirements are planned for students of slightly more than average ability [i.e., John Smith. Here let us take a grade that would require three or four years of study, remembering that John Smith rarely studies longer.]

I. Technical Tests

- (a) Scales—all major and harmonic and melodic minor, three octaves, hands together.
- (b) Arpeggios—all major and minor, three octaves, hands together.
- (c) Chords—tonic triads and inversions in all keys, two octaves, hands together, up and down.
- (d) Study—Czerny Germer Book I, part II.

II. One Selection from Each Group, Two from Memory

- (a) Bach—Little Preludes.
- (b) Beethoven—Six Variations on a Swiss Song.
Beethoven—Sonata in G, Op. 49, No. 2, First Movement.
Beethoven—Variations in G.
- (c) One composition selected by the teacher, preferably in rather slow tempo, to show slow melodic line phrasing, legato touch and musicality.

All this in a half-hour lesson a week for that "slightly-above-average" student!!

John Smith could not pass the technical test even if he wanted to. Fifty would give up music for every one making the attempt! A Czerny study, pieces by Bach and Beethoven (which seem dull because John has not had the right approach to them), and a slow piece to show "musicality"! I wonder where the latter would come from!

Shades of 1846! Haven't we learned anything in a century about teaching music?

I had better pull up here for a moment on this subject of technic: In the development of fine piano playing, pure technical drill, scales, *et al*, are indispensable.

But technic must be considered a generalization, a stockpile from which the player draws the skill he needs

TOO MUCH music teaching still is designed for only one tenth of one per cent of those who study, says the author, who feels that not enough piano teachers, and maybe teachers of other instruments too, are attempting to reach the Johns and Janes who represent the great average of American Youth, and who are capable of maximum musical enjoyment whether or not they ever become expert performers from the standpoint of the teacher whose artistic focus is fixed on the ultimate artist. Mr. Krongard feels that with some adjustment of focus the countless Johns and Janes who are in every teacher's immediate foreground will come into sharp relief as really worthwhile talent which deserves development.

And what about standards? Says the author in answer to this question, "The only standard I can maintain for John is that of an ever-widening musical horizon. If I can help him to this growth and make him a fine pianist, very well; if he never becomes a fine pianist, I will have nevertheless succeeded as his music teacher if John keeps on growing in musical understanding."

This article is one of a series endorsed by the MENC Piano Instruction Committee.

for expression. Technic means piano—what John needs and wants is music. Only when he can clearly see the place of drill in the scheme of his musical growth will he give it more than a grudging attention. When insistence on drill begins to drive away interest we must make a decision. Regardless of how successful the operation is, we want the patient to live!

We don't have to search very far to find out why piano teaching, for the most part, is such a picking at the dry bones of the art of music. To play a piece acceptably for a critical listener is no easy task. It is by far the most difficult accomplishment we can ask of John Smith. When Johnnie brings home an 80 as a mark in spelling or arithmetic, he gets a pat on the head and a gentle nudge to try for a 90 next time. But let him miss twenty per cent of the notes of his piano piece—let him miss one per cent—and the walls come tumbling down! No wonder piano teachers hedge their precious message about with precautions, preparations, and drills. But too often the hedges blot out the beauty of the gardens.

We have no right to expect John Smith to play at the end of four years of music study any better than he writes or solves problems, or draws at the end of four years of any type of study. We have no right to expect him to play as well, for music, a more difficult subject, is not treated as well. John gets one or, at most, two lessons a week. For the rest of the time he is on his own. His music study is all homework. His innate musicality has very little bearing on the progress he makes; if he can organize a week's work and a practice routine on the meagre stimulation he receives, he goes ahead. If not, he is apparently just another person who couldn't learn about music. And when his program consists of the ungrateful and repetitious routine our virtuoso-builders usually assign, we have the *coup de grace* to whatever musical learning might have been possible.

Since you have started to read this, one thought has come to you again and again—what about standards? The only standard I can maintain for John Smith is to ever widen his musical horizon. If I can do this and

CONTINUED ON PAGE FIFTY-TWO

Our Singing Children

MURIEL MANGEAU

IT ALL STARTED with applesauce. Now applesauce in itself certainly doesn't sound music provoking, but it led to one of the most satisfying and thrilling musical experiences that any teacher can hope to experience from her classroom.

The first graders were scheduled to make applesauce one morning last fall.* Their cooking was a great success and all of us thoroughly enjoyed the results. *Life Magazine* seemed to be cooperating with the project because that week it carried several delightful pages devoted to our apple industry. The caption under one of the pictures mentioned Johnny Appleseed and, since I had always enjoyed the story of his wanderings and planting, I asked the children if they had ever heard of Johnny Appleseed. None of the children knew about him. I told them the story and they seemed to like it very much. By the next day I had several books to read from as I thought they would like to hear a written story as well as a told one. I read Stephen Vincent Benet's ballad and a story called "Johnny Appleseed" by Josephine Scribner Gates.

After finishing the reading, I could sense a musing and thoughtfulness in this ordinarily squirmy group of six-year-olds that I had never felt before. Johnny Appleseed had captured their imaginations. We talked a bit about it and then I began to hear chatterbox John singing-talking about him in a non-rhythmical and chanting sort of way. The talking had become a singing and gradually I could hear some voices lifting and singing the name "Johnny Appleseed." I felt that if I had ten ears and ten hands, only then could I catch and keep the wonderful quality of chanting song that I was hearing. I was afraid that if I made the children conscious of what they were singing and how they were saying these things, the spell would be broken and nothing would be left but twenty youngsters all talking at once.

*Horace Mann-Lincoln School of Teachers College, Columbia University, New York, October 1947.



The two illustrations on this page were selected from five pictures supplied by a student—a very good example of student photographic effort, even though one of the negatives was printed "back side to" and had to be replaced so that the tune and the title of Johnny Appleseed read from left to right instead of vice versa.

John was singing the loudest and I could hear: "I begin the story of Johnny Appleseed." Sally near him was singing: "He was a good man and I like him."

I put these on the board and naturally they all wanted to know what the words were. I thought surely then that the mood was broken. However, they all had a song to sing and I scribbled madly to get the words down, feeling that they were so much a part of the chanting melody that if we had them, the melody could not help but come forth again in somewhat the same way. Besides, there really was no choice for me as I certainly didn't have the facility for translating their music into notes on the piano.

Very much excited at the turn our little cooking venture had taken, I spoke to Evelyn Ouellette, the elementary music teacher, and she arranged to come in and see if she could get the song down. It seemed sheer magic to me the way she drew out the song. Each child sang his part and although the words were on the board they came out slightly different and more rhythmically. They enjoyed the phrase: "More apple trees," and used it more than in the original version. The song took on a clearer form but through their own choice, as they felt it as a whole piece rather than in separate phrases.

I asked them if they would like to sing their song at assembly that week and, oh! the enthusiasm! The prospect of being on the stage was thrilling to them. Immediately they thought of having a play, too, as that seemed to them a very proper thing to do if they were to be on a real stage. They wanted Johnny Appleseed to row in his boat and they wanted to have him plant the seeds and then come and see them sprouted.

Music and body movement are synonymous in chil-

dren, I am firmly convinced. I had seen them sway as they sang and felt that a complete expression would only be obtained if they had an opportunity to move to their music.

When Miss Ouellette came in to play the song for them, I suggested that they might be seeds. They began to move and "sprout" and as they assumed tree shapes they swayed as if the wind were softly moving them to and fro. It was so beautiful that we held our breath as we watched, wondering upon the great beauty that is within the child.

The same day, Mrs. Riva Evans, the elementary physical education instructor, and I sat down and talked the whole thing over, and on Wednesday, during our regular rhythms period, we spoke of their plans for the play. The play was to follow the song and as Miss Ouellette played they rowed away in their little boats, they "sprouted," and they moved in the breeze.

The play, as it was finally presented, still retained the basic simplicity of the original expression. Scenes and acts were added for the exciting sound and in order that the curtain might be drawn and opened as often as possible.

One of the boys wanted to be the announcer who informed the audience about what was happening. They all insisted on having a boat on the stage and I must admit I wasn't too enthusiastic about that. The play was to be given on Friday and they decided on the boat on Thursday. However, I need not have worried about it, as in ten minutes they had the boat built. They used heavy mural paper, cut lengthwise and folded in the front and back. Then they tacked it on a small, low stool which stood in the center of the boat. The boy who was Johnny Appleseed made a sign for the boat and, of course, the name of the boat was "Johnny Appleseed."

In the first act Johnny rowed his boat to the accompaniment of some rowing music used in rhythm class. The second act showed Johnny planting the seeds. The children were all lying flat on the floor on their stomachs

Mrs. Mangeau's story of how she and her six-year-olds lived together through a happy adventure beginning with applesauce and ending in a "stage production" is a fine example of creative work. It involved the use of many arts, but, most of all, it involved wiggly youngsters in a truly integrating experience. I asked her to write about it because I believe the pattern is educationally sound and is adaptable to many situations and many age groups. The Creative Projects Committee invites you to tell us about your creative music activities.—Helen Grant Baker, Chairman, Creative Projects Committee

and as Johnny scooped imaginary dirt about each child, he would curl up into a little ball. As Johnny left the stage they began to "sprout" and assume the shapes of trees. Then he returned and walked around the stage looking at his apple trees and—crowning effect—he actually picked some apples, for each child had an apple concealed in his hand which he lifted as he grew to be an apple tree.

In the third act all the children sat on the stage and sang their song. They hummed the melody as the curtain was drawn.

We rehearsed the play as a whole once in the room. A few minutes before the audience arrived we ran through it on the stage. Although the children had never done anything on a stage before, they didn't seem to find any difficulty with the mechanics of the stage and they thoroughly enjoyed the whole event.

The entire experience has sharpened my perceptions. Children make music all of the time, maybe not on such a grand scale as when a Johnny Appleseed story kindles their imaginations, but in little ways all day long. Little children, like a two-year-old I know, sing the new words they like. They get a rise and fall, a rhythm and lilt in their voices. They don't yet know that we separate talking and singing. They are not aware of the adult and his "music period" kind of music.

Professional Isolationism or a Solid Front?

CONTINUED FROM PAGE TWENTY-SEVEN

portunity for the child to make use of his playing or singing skill in the classroom. Similarly, the private music teacher should encourage her students to sing in school choirs, play in school orchestras, accompany performing groups or play for the school assembly. These are practical learning situations and should be within the experience of every student who lays claim to musical literacy. The rigors of public performance under the not too ideal conditions of most school assemblies are well worth the experience and pay dividends in terms of poise and self-confidence necessary to every solo performer.

The fact that private teachers and school musicians of MENC have taken the initial step in working together is demonstrated in our plans for secondary school credit for private instruction in applied music which have been adopted by State and City Boards of Education within recent years. These plans bear the official stamp of approval for private lessons and motivate every student of applied music. Additional enterprises which correlate the work of the two teachers should be planned

in all localities, for it is only through the actual operation of this type of program that the well-rounded, complete musical education of the student can be assured. Upon work such as this, the whole future of music in our nation rests. The first steps have been taken. Let us pursue it to its denouement—without drawing fine lines between the work of the members of our profession. We have a wide field and a big job to be done. It is not the exclusive property of any one nor any group of us. Bigotry, competition, intolerance and questionable ethics can only work to our common detriment. When we entered the profession, we assumed a terrific responsibility to music and to the students we teach. What we do with music and with these students will change the American Music scene for better or worse. Let each of us ask ourselves the question: "Can I afford not to do the best job possible?" The end result of our work will be a product for which the private teacher and the school music teacher are equally accountable. Let us make certain that it is a product of which we can be proud.

The Student Members Division

MENC Welcomes More Than Two Thousand Future Music Teachers to the Fellowship of Their Professional Organization

UNDOUBTEDLY the most significant advance in connection with the long-range Advancement Program of the MENC now under way is the new Student Members Division officially installed during the current season, with appropriate recognition at the biennial convention in Detroit. The almost spontaneous enrollment of student chapters in well over 100 institutions—with new enrollments coming in constantly—is by no means an accident or an incident. As long ago as 1932, officers and members of the MENC were giving thought to plans whereby undergraduate students of music education, or graduate students who had not yet accepted positions, could have membership affiliation with the organization representing the profession in which they were planning their life careers.

Some of the MENC leaders who had a part in the beginning of the thinking and planning have now retired—and some of the leaders who are carrying on this impressively successful project were themselves students in the days when the thinking and planning first began. Indeed there are a number of members of the state-division-national committee organization on Student Membership and Student Activities who were still in high school in those beginning days. The MUSIC EDUCATORS JOURNAL Clubs represented the first flowering of the idea, and through the initiative and originality of faculty members who sponsored the "MEJ" Clubs, a good foundation was laid for this new Student Members' Division of the Music Educators National Conference.

Other activities, guided by the teacher education committees, with the cooperation of national and division presidents of the MENC, and presidents of affiliated

state associations, materially strengthened and extended the foundational work done through the MEJ Clubs. Hundreds of members of the profession, many now holding posts in the MENC, had their first contact with the organization as student participants in national, division and state conventions. Undergraduate students have taken part in state, division and national committee activities. Panel discussions in which students participated have been high points in convention programs. Campus activities and contributions to the official magazine have, over and over again, demonstrated the fact that the students have something to offer as well as something to gain.

All this experience has proved that the establishment of the MENC Student Membership Division is not a magnanimous gesture by any means; it is a logical development which, in the carrying out of the projected plan, will mean as much to the senior members of the profession as to the junior who still looks forward to his first salary check.

It is interesting to note that the original assignment of the Special Projects Committee Organization on Student Membership and Student Activities was to make a report at the Detroit Convention on which could be based a plan for procedure. The work of the Committee Organization, in which National Chairman Thurber Madison was enthusiastically supported by the six division chairmen, and the chairmen appointed by the affiliated state associations, resulted in a demand for immediate action, if only on a temporary basis, whereby the students might immediately come into membership affiliation with the organization. The list on pages 33-34, probably incomplete even at the moment the pages

MENC STUDENT MEMBERSHIP AND STUDENT ACTIVITIES PROJECT CHAIRMEN

Note: The National Committee on MENC Student Membership and Student Activities is comprised of the National chairman and the six MENC Division chairmen. The latter serve as coordinating officers in their respective MENC Divisions for the committees appointed by the state associations. The Division chairmen and the chairmen of the State committees in the respective areas comprise the six Division committees. This is the general pattern for all of the MENC Special Project state-division-national committee organizations, which are convening at Detroit during the biennial Convention.

National chairman: Thurber H. Madison, School of Music, Indiana University, Bloomington.

Division chairmen: California—Western—Lyllis Lundkvist, 730 Weldon Ave., Fresno, Calif.; Eastern—Mabel E. Bray, New Jersey State Teachers College, Trenton; William S. Larson, Eastman School of Music, Rochester, N. Y.; North Central—David B. Foltz, University of Nebraska, Lincoln; Northwest—John H. Stehn, University of Oregon, Eugene; Southern—Max S. Noah, Georgia State College for Women, Milledgeville; Southwestern—Walter Duerksen, University of Wichita, Wichita, Kansas.

State chairmen: Alabama—Walter Mason, State Teachers College, Jacksonville; Arizona—Genevieve Hargiss, Arizona State College, Tempe; Arkansas—Kenneth Osbourne, University of Arkansas, Fayetteville; California—Lyllis Lundkvist, 730 Weldon Ave., Fresno; Colorado—E. E. Mohr, Colorado State College of Education, Greeley; Connecticut—Robert Yingling, University of Connecticut, Storrs; Delaware—Bernita L. Short, University of Delaware, Newark; Florida—Wiley Housewright, Florida State University, Tallahassee; Georgia—Eugene Keck, Georgia State College for Women, Milledgeville; Idaho—J. Ross Woods, High School, Lewiston; Illinois—Emma R. Knudson, Illinois State Normal University, Normal; Indiana—Arthur D. Hill, Indiana State Teachers College, Terre Haute; Iowa—Olaf Steg, Iowa State Teachers College, Cedar Falls; Kansas—Leopold Liegl, 1531 Washington, Emporia; Kentucky—Henry Wagner, 117 Crawford Ave., Somerset; Maine—Adelbert W. Sprague, University of Maine, Orono; Maryland—Mrs. Mary Hunter, Peabody Conservatory of Music, Baltimore; Michigan—

Elwyn Carter, Western Michigan College of Education, Kalamazoo; Minnesota—Robert W. Winslow, University of Minnesota, Minneapolis; Missouri—Paul R. Utt, Central Missouri State Teachers College, Warrensburg; Montana—Edmund P. Sedivy, Montana State College, Bozeman; Nebraska—Robert Stepp, University of Nebraska, Lincoln; New Hampshire—Mrs. Alberta C. Fisher, New London; New Jersey—Laura Rogers, New Jersey State Teachers College, Newark; New Mexico—Mrs. Roberta Zohn, 1112 Fourth St., Las Vegas; New York—Elvin L. Freeman, 6 Erie St., Pulaski; North Carolina—Birdie H. Holloway, Woman's College, Greensboro; North Dakota—Lee Hardy, State Normal and Industrial School, Ellendale; Ohio—Arthur Williams, Oberlin Conservatory of Music, Oberlin; Oklahoma—Roger Fenn, University of Tulsa, Tulsa; Oregon—Donald W. Alton, University of Oregon, Eugene; Pennsylvania—Irving Cheyette, State Teachers College, Indiana; South Carolina—Nettie Arterburn, Winthrop College, Rock Hill; South Dakota—Grace McArthur, 1023 S. Kline St., Aberdeen; Tennessee—Neil Wright, Middle Tennessee State College, Murfreesboro; Texas—R. T. Bynum, McMurry College, Abilene; Utah—Clair W. Johnson, Weber College, Ogden; Vermont—Ralph Tuscany, Swanton; Virginia—Edna T. Shaeffer, Madison College, Harrisonburg; Washington—Amanda Just, State College of Washington, Pullman; West Virginia—Mrs. Bertha C. Henderson, Glenville State College, Glenville; Wisconsin—Raymond Dvorak, University of Wisconsin, Madison; Wyoming—Dale Buzzell, Buffalo.

(Complete roster of the state-division-national committee organization, giving the personnel of the state committees, will be supplied on request.)

go to press, is sufficient testimony on this point. Suffice to say, as a result of the plea of the Project Committee, the Board of Directors of the MENC authorized, as an administrative measure, the substitution of the Student Membership plan for the MUSIC EDUCATORS JOURNAL Club plan, with the understanding that the first year or two of the operation of the project would be on a tentative basis, thus enabling the students themselves, in their participation in the state-division-national conventions and otherwise, to have a part in developing the final plan which can be incorporated in an amendment to the MENC Constitution. It is in line with this plan that the first amendment to the Constitution merely provides for the recognition of student membership and leaves open to consideration and development certain of the matters which have to do with the functioning of the plan.

As an excellent example of the integration, and interest, vision, and action of the state associations, now part and parcel of the MENC, it should be observed here that a large part of the success of the initial development of the new Student Membership Division is due to the fact that the state associations unanimously approved of the plan whereby all previous state student membership procedures were temporarily suspended, so that the individual student member enrolling in his local chapter automatically has full privileges of student membership in the state association, as well as in the national and division activities of the national organization.

For the successful launching of the Student Membership and Student Activities Project, deep appreciation is due to the chairmen and members of the state-division-national committee organization, and to the co-operating faculty members, students and chapter sponsors.

To the members of the student chapters listed here,

A MESSAGE FROM THE NATIONAL EDUCATION ASSOCIATION

WE ARE GLAD that the Music Educators National Conference is working among the students who are preparing themselves to be teachers. This program of active participation by students in the MENC will not conflict in any way with the rapid development of Future Teachers of America in our colleges and universities which prepare teachers. The two movements complement each other.

The ideal situation would be to develop in the colleges the plan which we wish to exist among teachers in the service. Under such a plan a college student would be related both to his departmental interest and to the profession as a whole. Your college chapters of MENC would then be also chapters of Future Teachers of America, and would pay the small fees for both MENC and FTA. Our experience has shown that it is easier to work out these relationships on the college campus than it is to do after the students have graduated. Every student needs to be trained into a broad loyalty that will include both his special department and the profession as a whole.

The teaching profession is entering into a new period of development which should carry it during the next generation far beyond what we have enjoyed up to now. The foundation must be laid in the teachers colleges. We are happy that MENC is working with the problem.

—WILLARD E. GIVENS, Executive Secretary, National Education Association of the United States.

and of other chapters enrolled after this issue of the JOURNAL goes to press, greetings and welcome to the fellowship of your professional organization. On behalf of the senior membership of the MENC, and their state, division, and national officers, a salute to every new student member!

And hearty congratulations to all of us for a step which means so much to the future of the professional organization of music education.

MENC STUDENT DIVISION CHAPTERS

- 1 State Teachers College, Indiana, Pennsylvania (28)
Irving Cheyette.
- 2 Marshall College, Huntington, West Virginia (11)
Miriam P. Gelvin.
- 3 Potsdam State Teachers College, Potsdam, N. Y. (79)
Marie A. Schuette.
- 4 Fresno State College, Fresno, California (16)
Lyllis Lundkvist.
- 5 Chicago Conservatory of Music, Chicago, Illinois (16)
Beulah I. Zander.
- 6 Carnegie Institute of Technology, Pittsburgh, Pa. (59)
Oleta A. Benn.
- 7 Winthrop College, Rock Hill, South Carolina (17)
Nettie Arterburn.
- 8 Western Kentucky State Teachers College, Bowling Green, Kentucky (15) Claude E. Rose.
- 9 Manchester College, North Manchester, Indiana (12)
Samuel Flueckiger.
- 10 Ohio State University, Columbus, Ohio (14)
William B. McBride.
- 11 University of California, Los Angeles, California (32)
Bernice Jones.
- 12 Santa Barbara College, Santa Barbara, California (5)
Van A. Christy.
- 13 Augustana College, Rock Island, Illinois (14)
Vonnice Wallander.
- 14 Michigan State College, East Lansing, Michigan (40)
Martha White.
- 15 N. M. Highlands University, Las Vegas, N. M. (11)
Robert H. Zohn.
- 16 University of Wyoming, Laramie, Wyoming (8)
Harry J. Carnine, Francelia French.
- 17 Boston University College of Music, Boston, Mass. (51)
Ruth E. Myers.
- 18 Alverno College of Music, Milwaukee, Wisconsin (*1)
Sister M. Xaveria, O.S.F.
- 19 Greensboro College, Greensboro, North Carolina (15)
Ouida Fay Paul.
- 20 Women's College, University of North Carolina, Greensboro, North Carolina (17) Birdie H. Holloway.
- 21 State Teachers College, West Chester, Pa. (123)
Nell M. Ashenfelter, Gertrude K. Schmidt.
- 22 New York University, Brooklyn, New York (*1)
- 23 Chicago Musical College, Chicago, Illinois (27).
Dorothy Young Keller.
- 24 Georgia State College for Women, Milledgeville, Ga. (17)
Alberta Goff.
- 25 San Francisco State College, San Francisco, Calif. (21)
D. Sterling Wheelwright.
- 26 Kansas State College, Manhattan, Kansas (5)
Ruth Hartman.
- 27 University of Texas, Austin, Texas (30)
Archie N. Jones.

[This listing gives, in the following order, the serial number of the chapter, the name and address of the institution, the number of members (the figure in parenthesis), and the name of the sponsor. In certain instances, the number of members is indicated by the figure 1 with an asterisk preceding (*1). These are probationary chapters from which additional membership enrollments have not been reported at the time of going to press.]

- 28 Buena Vista College, Storm Lake, Iowa (12)
Ruth Lawrence.
- 29 Drake University, Des Moines, Iowa (28)
Stanford Hulshizer.
- 30 Illinois State Normal University, Normal, Illinois (70)
Emma R. Knudson.
- 31 University of Michigan, Ann Arbor, Michigan (78)
Marguerite V. Hood.
- 32 Western Michigan College of Education, Kalamazoo, Michigan (23) Leoti C. Britton.
- 33 University of South Carolina, Columbia, S. C. (4)
Robert L. Van Doren.
- 34 San Diego State College, San Diego, California (7)
Ethel M. Hiscox.
- 35 Iowa State Teachers College, Cedar Falls, Iowa (30)
Roland Searight.
- 36 University of Southern California, Los Angeles, Calif. (17) Janice Bryan.
- 37 Superior State College, Superior, Wisconsin (13)
Donald G. Foltz.
- 38 Converse College, Spartanburg, South Carolina (5)
Alia R. Lawson.
- 39 Juilliard School of Music, New York, New York (20)
Rose Marie Grentzer.
- 40 University of Iowa, Iowa City, Iowa (18)
Anne E. Pierce.
- 41 Columbia College, Columbia, South Carolina (4)
Marion Dornfeld.
- 42 American Conservatory of Music, Chicago, Illinois (12)
Ann Trimmingham.
- 43 Dickinson State Teachers College, Dickinson, N. D. (5)
Della M. Ericson.
- 44 Eastern Kentucky State Teachers College, Richmond, Kentucky (6) James E. Van Peursem.
- 45 Indiana State Teachers College, Terre Haute, Ind. (55)
W. David Koile.
- 46 Indiana University, Bloomington, Indiana (40)
Dorothy G. Kelley.
- 47 Simpson College, Indianola, Iowa (10)
Carlton A. Chattee.
- 48 University of Delaware, Newark, Delaware (4)
Bernita L. Short.
- 49 Montana State University, Missoula, Montana (20)
Stanley M. Teel.
- 50 Eastman School of Music, Rochester, New York (43)
William S. Larson.
- 51 Temple University, Philadelphia, New York (18)
Wilbert B. Hitchner.
- 52 Knox College, Galesburg, Illinois (11)
Mark Biddle.
- 53 Indiana Central College, Indianapolis, Indiana (17)
Wolfgang Edelmann.
- 54 University of Kansas, Lawrence, Kansas (11)
Elin K. Jorgensen.
- 55 Eastern Washington College of Education, Cheney, Washington (3) Benedict T. Hallgrimson.
- 56 University of Washington, Seattle, Washington (24)
Alice S. Buschlein.
- 57 Illinois Wesleyan University, Bloomington, Illinois (60)
Kenneth N. Cuthbert.
- 58 Lawrence Conservatory of Music, Appleton, Wisc. (12)
Willard Robb.
- 59 Gustavus Adolphus College, St. Peter, Minnesota (6)
Aarne W. Koljonen.
- 60 Union College, Lincoln, Nebraska (*1)
- 61 Erskine College, Due West, South Carolina (*1)
Kathryn M. Carey.
- 62 State Normal & Industrial College, Ellendale, N. D. (3)
Lee Hardy.
- 63 Wartburg College, Waverly, Iowa (4)
Edwin Liemohn.
- 64 University of Minnesota, Duluth, Minnesota (*1)
- 65 Wichita University, Wichita, Kansas (22)
Carol S. Holman.
- 66 Winona State Teachers College, Winona, Minnesota (26)
Walter Grimm.
- 67 Colorado State College, Greeley, Colorado (30)
Ralph R. King.
- 68 Black Hills Teachers College, Spearfish, S. D. (2)
Dorothea Blyler.
- 69 Salem College, Winston-Salem, North Carolina (*1)
June Samson.
- 70 Arthur Jordan Conservatory of Music, Indianapolis, Indiana (27) Marian L. Loveless.
- 71 DePauw University, Greencastle, Indiana (3)
Leah Curnutt.
- 72 St. Mary of the Woods College, St. Mary of the Woods, Indiana (7) Sister Mary Lourdes, S.P.
- 73 Ball State Teachers College, Muncie, Indiana (21)
Victor P. Kestle.
- 74 Canterbury College, Danville, Indiana (2)
Marjorie Dean Gaston.
- 75 Taylor University, Upland, Indiana (*1)
- 76 State Teachers College, Kearney, Nebraska (10)
T. S. Huston.
- 77 Western Illinois State College, Macomb, Illinois (7)
Theresa F. Wild.
- 78 Adams State College, Alamosa, Colorado (5)
Richard H. Bachman.
- 79 MacPhail College of Music, Minneapolis, Minnesota (*1)
William MacPhail.
- 80 Louisiana State University, Baton Rouge, Louisiana (7)
Eunice Gewin.
- 81 Bemidji State Teachers College, Bemidji, Minnesota (23)
Ronald Gearman.
- 82 Linfield College, McMinnville, Oregon (4)
Milo Wold.
- 83 Cornell College, Mt. Vernon, Iowa (20)
Delinda Roggensack.
- 84 Northern State Teachers College, Aberdeen, N. D. (19)
Floyd A. Glende.
- 85 Washington State College, Pullman, Washington (6)
Amanda Just.
- 86 Bradley University, Peoria, Illinois (19)
Kenneth V. Kincheloe.
- 87 Pennsylvania State College, Hazleton, Pennsylvania (8)
Pearl G. Garbrick.
- 88 Mundelein College, Chicago, Illinois (8)
Sister M. Catherine of Sienna, B. V. M.
- 89 University of Nebraska, Lincoln, Nebraska (34)
Robert E. Stepp.
- 90 University of Arkansas, Fayetteville, Arkansas (2)
Merton S. Zahrt.
- 91 University of Tennessee, Knoxville, Tennessee (9)
J. Clark Rhodes.
- 92 Southern Illinois University, Carbondale, Illinois (5)
Kate E. Moe.
- 93 Stanford University, Palo Alto, California (7)
Warren D. Allen.
- 94 Kent State University, Kent, Ohio (10)
Florence M. Sublette.
- 95 College of the Pacific, Stockton, California (4)
Virginia L. Short.
- 96 Peabody College, Nashville, Tennessee (27)
Viola Boekelheide.
- 97 Alma College, Alma, Michigan (7)
Margaret Vander Hart.
- 98 Culver-Stockton College, Canton, Missouri (11)
Eleanor Daniells.
- 99 Peabody Conservatory, Baltimore, Maryland (35)
Corwin Taylor.
- 100 Hastings College, Hastings, Nebraska (2)
Millard Cates.
- 101 Cincinnati Conservatory of Music, Cincinnati, Ohio (81)
Elizabeth M. Taylor, Sarah Y. Cline.
- 102 Central Michigan College, Mt. Pleasant, Michigan (11)
J. Harold Powers.
- 103 Carleton College, Northfield, Minnesota (7)
- 104 University of Colorado, Boulder, Colorado (28)
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The Teaching of Theory

WESTERVELT B. ROMAINÉ

USING A LANGUAGE with facility infers its having been learned under conditions of constant and correct use. The verbose, however, is not the most expressive; we find expressiveness to be an attribute of the discriminative—which says more though speaking less. We are all aware of the recurring clichés we use constantly. How pleasant it is to talk with someone who has imbued his conversation with some of his own creativeness just to make his speaking more expressive! This improvement is certainly not due to memorizing pages of rules regarding grammar construction, correcting spelling mistakes or improving one's penmanship. It is the utilizing of imagination with slight regard to these rules or procedures.

We can draw an analysis from this discussion which parallels precisely the problem one meets in teaching or learning Theory. The teaching of theory certainly has the creating of music and composition of musical ideas as its objective. Yet the authors of our theory texts and syllabi expect to and actually do teach this subject as a complete end in itself. Any further creativity which might eventuate is left purely to chance. Maybe this accounts for the paucity of fine music composition in our country today and the continuing practice of experimenting with dissonance for the sole purpose of "being different." We are dealing with a language—the most powerful, subjective form of expression there is—and we miss the boat every time by failing to recognize it as an approach to the creative.

The following is a quotation from the Introduction of Walter Piston's book "Harmony."

.... "First of all, it is clear that this knowledge is indispensable to musicians in all fields of the art, whether they be composers, performers, conductors, critics, teachers of music or musicologists. Indeed, a secure grounding in theory is even more a necessity to the musical scholar than to the composer since it forms the basis for any intelligent appraisal of individual styles of the past or present.

On the other hand, the person fitted for creative musical composition is taking a serious risk in assuming that his genius is great enough to get along without a deep knowledge of the common practice of composers. Mastery of the technical or theoretical aspects of music should be carried out by him as a life's work, running parallel to his creative activity but quite separate from it. In the one he is following common practice, while in the other he is responsible solely to the dictates of his own personal tastes and urge for expression."

We find even in this splendid statement the view that theory and creativity in music exist separately, should be developed separately, and if you want to enjoy life as a composer you'd better master theory, and quickly, too.

An Approach to the Creative

Wherein the Author Presents a Viewpoint that Should Challenge the Interest of Theory Teachers

It is my opinion that herein lies the most serious fault still present in our music education program. These two phases do not exist separately and must not be treated doctrinally as separate entities—they are part and substance of each other. This can be proved by observing a musician enjoying a period of free improvisation. Is he caring about the progressions of chords I-IV-V-V'-I? Is his attention riveted to the impending modulation? It most certainly is not. One thing further—How many of our theoreticians can improvise acceptably? There are very few who can for they stay too close to the woods and the "forest of theory." They cannot enjoy the trees of self-expressiveness.

One need listen to few of our modern compositions to recognize a gross deficiency in our ability to create a melody. Our emphasis falls right where our theory teachers said it must—on rhythm and harmonic structures. This leads to the morass of increasing experimentation and continuing failure. Try to recall the number of repeat performances any of our recent symphonic compositions have enjoyed. We need not look far for there have been but few.

Dr. Nicholas Murray Butler defines the Classic Spirit as follows:

.... "It is the search for perfection, the law of clearness and reasonableness and self-control. It is also the love of permanence and continuity. It seeks not merely to express individuality and emotion, but to express disciplined emotion and individuality restrained by law."

Our great weakness, here so easily perceived, is that we have stifled expressiveness by emphasizing law.

It is my opinion that a course of study in Music Theory should begin with improvising; whether instrumental or vocal doesn't matter. Let there be emphasis on its *meaningfulness* and direction or purpose. I would suggest, for instance, having the student create a free chant setting for a sonnet or psalm. Later, chords can be used to embellish his tune. The point is: he is making music with the law as his servant and guide, not as his master.

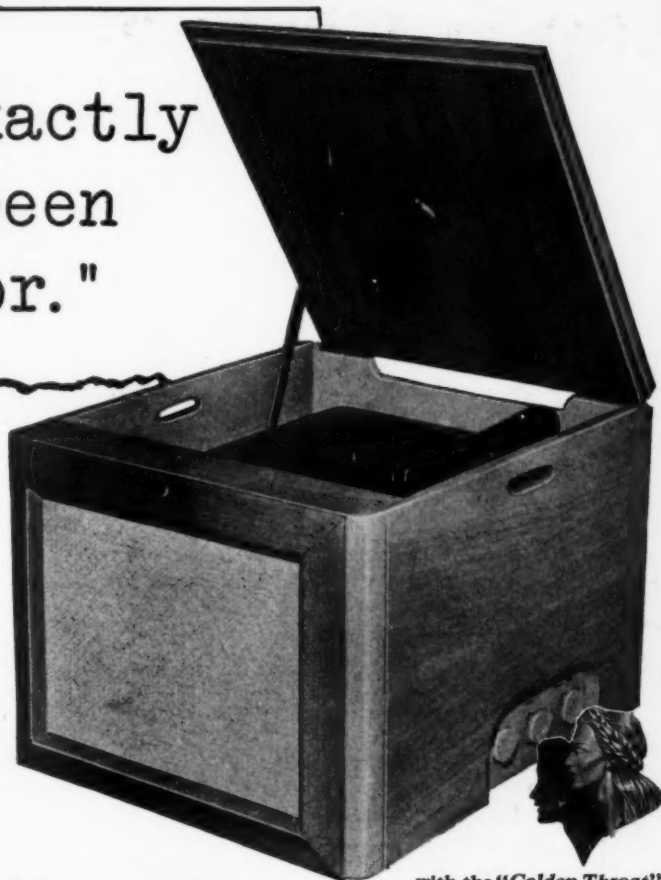
Problems of tonality, modulation, enharmonic changes become points of "increasing vocabulary" for expression rather than insurmountable barriers of rules and proper procedures.

We can then emphasize making their music say something and not simply fill in some exercise blanks they neither can nor ever will use. "It must be remembered that we learned to swim by swimming, we learned to walk by walking, and we'll write music by writing music and musical materials from the very beginning." How else did the great masters do it?

At the outset I would introduce the students to the

CONTINUED ON PAGE SIXTY-SEVEN

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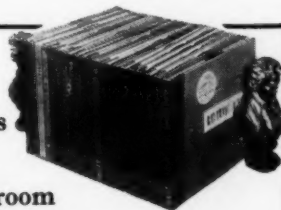


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Breath Control for Horn Players

JOSEPH A. TRONGONE

Do Your Wind Instrument Pupils Appreciate the Importance of Proper Breathing?

DURING all the years of my experience as a performer and teacher of the wind instruments, I have noted with alarming interest the lack of attention given to correct and proper breathing by many of my contemporaries. Many otherwise perfect performances have been marred because of this oversight. Improper and incorrect breathing have discouraged a great many young potential instrumentalists. Innumerable successful musical careers have been shortened by this very evident lack of breath control.

Such being the case, it may seem quite startling to the accomplished players who have already achieved success without giving much thought to breathing exercises during their student days. These successful instrumentalists are, perhaps, not aware of the perfect breath control that they have acquired by the natural adaptation of the proper action of those muscles which control breathing. They have developed the ability to use their breath properly by the same methods that many of us have learned to swim, that is, while wading through shallow water we voluntarily and suddenly decide to relax and let our arms splash around aimlessly while lifting our feet up from under us. Minus the fear of drowning in shallow water we become aware that the water is buoyant and that we are actually propelling ourselves with our arms and legs while breathing quite normally. The person learning to swim in this manner obviously requires very little encouragement from a swimming instructor who might be engaged only to teach the technical details of swimming. On the other hand, if one were suddenly thrown into a deep body of water and immediately realized that, because of his inability to swim, he will drown, his predicament would be analogous with that of a large percentage of young students about to take the first lesson on a wind instrument. We take for granted that the latter individual, having been maliciously thrown into the water, is unable to swim, and under these circumstances he naturally becomes panicky and proceeds to do the most unnatural—such as, frantically grasping for a hold, kicking wildly, and giving no thought for natural breathing. Consequently, unless some one comes to his aid, he will drown. This analogy may be appropriately applied to the average instrumental beginner who zealously attempts to obtain results by resorting to artificial and the most abnormal methods.

Quite often the natural aptitude of the novice needs little or no technical advice from the instructor in regard to proper breathing. This particular type of novice is one who instinctively adapts the most natural

function of the human body—breathing—to the tone production of the wind instrument involved. My personal observations, however, prove that this type is the exception rather than the rule. The average beginner approaches the study of a wind instrument with a vague misgiving about its mechanical difficulty. It is apparent, therefore, that the success or failure to create interest and ambition depends largely on the methods the teacher employs in regard to the proper breathing necessary to the playing of the instrument.

Poor or wrong breathing is the most common and dangerous element for the young students to overcome. Discouragement and failure are inevitable unless the teacher assists the students along these lines. Too often the teacher neglects this phase of instruction hoping that the pupil will eventually straighten his own breathing difficulties. This grave mistake is also made by instructors who use cut-and-dried methods and whose musical materials follow a definite procedure and in a certain dogmatic order. Generally and unfortunately these methods exclude breathing exercises. It has always been my contention that each pupil should be considered an individual. Therefore, the teacher should be influenced by the initial and instinctive reactions of the student as to the materials and methods used.

Proper breath control is the foundation upon which the performer of a wind instrument must depend. It is necessary to acquire a consciousness of the proper action of those muscles which control the breath. The lungs do not extend below the lower ribs, but it is imperative for the pupil to feel as though they extend deep into the abdomen in order that they may be readily filled to capacity. Nor is it a matter of inhaling all the air possible when playing. Rather, by taking a moderate breath and using it economically, the player will get the impression of having an inexhaustible supply.

To attain good tone on a wind instrument it is necessary to develop a natural ability to take a deep breath and then to acquire the ability to control this stream of air by the use of the muscles centering in the abdomen. At first, breathing must be practiced consciously, just as a violinist consciously puts down first one finger and then the next, until his finger action becomes subconscious. While playing, the inhaling and exhaling muscles of the body should be exerted against each other in exactly the right degree. By increasing the action of these muscles against each other we are able to produce a good quality of steady

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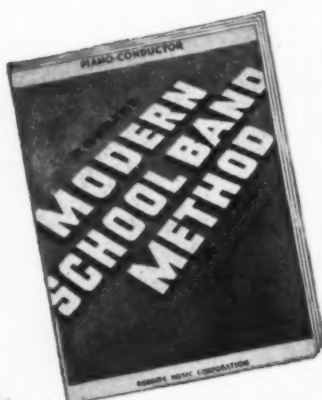
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Time On My Hands
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FOUR PART—S. A. T. B.

Anchors Aweigh
Autumn Serenade
Charmaine
Chlo-e
Good Night Sweetheart
Great Day
I Hear America Singing
Laura
Li'l Liza Jane
Mam'selle
Marching Along Together
My Own America
Opportunity
Peg O' My Heart
Rio Rita
Song Of Love
Sweet And Lovely
Thank God For A New Born Day
United Nations On The March
Waltz You Saved For Me, The
When I Grow Too Old To Dream
Whiffenpoof Song, The
Whispering
Without A Song
Young Man's Fancy, A

FOUR PART—T. T. B. B.

Anchors Aweigh
Chlo-e
City Called Heaven
Cosi Cosa
Good Night Sweetheart
Daybreak
Dear Old Girl
Drums In My Heart
Gang That Sang
"Heart Of My Heart"
Great Day
Hawaiian War Chant
Heav'n, Heav'n
Li'l Liza Jane
Marching Along Together
Nobody Knows The Trouble
I've Had
Pagan Love Song
Rangers' Song, The
Rogue Song, The
Sleep
Temptation
Washington And Lee Swing
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Pictorial Correlation with Music

SYDNEY WECHSLER

A Source of Enrichment in the School Music Classes

A SOURCE for the enrichment of the work in our general music, history, and appreciation classes is to be found in pictorial representations that correlate with phases of study in such classes. At all levels of education, appealing to the visual sense is most conducive to encouraging and facilitating learning, hence the growing importance of films and other sensory teaching materials. Among multi-sensory teaching aids, we in music education can utilize pictorial representations with significant results in motivating and in correlating with art our classroom activities and projects.

On the junior high school level, the writer has used pictures and pictorial representations to introduce the study of mood in music, the elements—rhythm, melody, and harmony, and simple forms—ternary (A-B-A) and rondo (A-B-A-C-A). This approach can also be used on upper secondary and college levels for the study of some developmental periods in the history of music, particularly Impressionism.

Paintings have been the source of inspiration for composers in several significant instances. Moussorgsky's piano pieces, "Pictures at an Exhibition," inspired by an exhibition of the paintings of his friend Hartmann, are indicative; impressionistic paintings by Monet, Renoir, and our own Whistler, among others, find their musical siblings in the works of Debussy and his imitators or followers. Such kinship between the arts also exists for other periods in the development of the history of music and of art, though perhaps not as close. This realization opens a valid area of correlation in teaching the history and appreciation of music. Such an approach is an excellent means of vitalizing the classroom work. The paintings listed below, available in the art room of public libraries, are concrete examples of visual representations that may be used to motivate or develop a lesson in Impressionism. It is imperative to add here that reproduction should be of superior quality, with full-bodied color values.

WHILE the ideas expressed in this article are not at all novel, the Editorial Board believes that Mr. Wechsler has provided a concise and practical discussion which will be welcomed by many readers. As stated before—and often—the Journal encourages contributions based on actual classroom experiences, and the response has been evidenced by the increasing number of such articles published. More are "in the bank"—but still more can be used. What can you contribute from your experience?

Examples

Monet, C.—"Houses of Parliament," "Rouen."
Whistler, J. M.—"Nocturne," "St. Mark's Venice."
Renoir, P.—"Les Grand Boulevards," "Le Moulin de la Gallette," "Girl With a Straw Hat."

Next to stimulating rhythmic response, the inducing of mood emotions is probably the strongest affective attribute of music. The moods and attitudes of the young adolescent are so chameleonic that he is attracted by the unusual. The pupil may be thrilled by the grotesque, weird mood of Grieg's "In the Hall of the Mountain King," quieted by the repose of Rossini's "The Calm," subdued by the pathos in "Ase's Death" by Grieg, or charmed by the lilting gracefulness of Dvorak's "Humoresque." Group response to these moods can be evoked and discussed more readily, and with more participation on the part of pupils whose interest in music is peripheral or even negative, through the use of pictures. Seeking out these correlations can be a rewarding experience, and art-room librarians may find such an assignment interesting, as did those in my own community. To them I am grateful for the picture titles listed in this article, which I used in my classroom work. Following are examples of music and picture correlations for the moods indicated.

Examples

Sadness, grief—"Ase's Death." Picture: "The Doctor" by Fildes.
Happy, lighthearted—"Humoresque." Picture: "Dancers" by Degas.
Mystery, suspense—"In the Hall of the Mountain King." Picture: "Ali Baba and the Forty Thieves" by Parrish.
Repose, calm—"William Tell"—Part 1. Picture: "Spring" by Mauve.

Children recognize easily the elements of rhythm and harmony in paintings, and with help, melody too. Therefore their response to these elements when heard in music can be heightened emotionally and intellectually by visual analogy. The pictures cited below as suggestions were chosen with an eye for the obviousness of a particular element, so that the children may be "keyed" quickly to the desired response. And it is always a satisfaction to hear their remarks of awe and wonderment as they first view an attractive picture. Magazines, by the way, are a good source for pictures.

Examples

Rhythm—"Twister" (Cotton Industries, Keystone View Co.)
Harmony or rhythm, or both—"White Faced Cattle" by Cook, "Fiesole" by Bruce, "Chestnut Trees" by Cezanne, "Music: Blue, Black, and Green" by Georgia O'Keefe.
Harmony—"Pink and Yellow Leaves" by O'Keefe, "Autumn Leaves" by Innes.
Melody—"Brent in Strangford Lough" by Peter Scott.

At least two simple, basic musical forms found in compositions can be presented most effectively through

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Music by JESSIE L. GAYNOR

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Music by JESSIE L. GAYNOR

Descriptions and Illustrations

By Dorothy Gaynor Blake

Founded upon familiar texts by Alice C. D. Riley, and arranged by Dorothy Gaynor Blake for kindergarten and pre-piano use, this work cannot be too highly recommended. Through pantomime it fosters the first rhythmic consciousness, the identification of moods, etc., and provides a stimulus to music appreciation. Mrs. Blake's "action" as adapted to the music provides a special kind of game for the class, and her "matchstick" illustrations are of inestimable value in presenting the work to the pupils. Important suggestions as to the use of the book are included.

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Eleven refreshing little songs for kindergarten and school uses, selected from the popular SONGS OF MODERN CHILD LIFE by the same composers. This little collection is especially valuable for class instruction for the simple reason that its contents are fun to learn, and the subtle health hints cannot be escaped in the process. Besides the cheerful **Good Morning!** there are such songs as **The Generous Cow, The Milkman, Nibbling, Cleanliness, and Mother Nature's Message.** These songs were composed at the request of the Child Health Organization of America.

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the medium of pictures. Thus the procedures described in this paper may be used to initiate the study of the structure of music. It is also a most effective device.

All about us the ternary pattern (A-B-A) is to be found as a decorative scheme. For example, candlesticks and centerpiece; three pictures—two balancing on either side a center picture used for contrast; sofa with two individual chairs on each end, or the plan of many homes and public buildings, such as the Springfield, Mass., municipal group. Children grasp with remarkable facility the organization of statement, contrast, and restatement (for balance) when they see pictures of home furnishings or buildings set up according to this arrangement. The tie-in with musical selections in three-part song form is most effective because aural recognition has been clarified through visual analogy.

Music teachers are familiar with numerous selections in this form. Plates numbered 40, 71, 81, and 85 from Bowman's "Decorative Suggestions," published by Perleberg in Philadelphia, are especially good. And from periodicals and papers many illustrative examples of arrangement in this form can be culled.

Rondo form is an extension of ternary form. Recognition of primary and secondary subjects inherent in the form is often confusing when the young pupil in the general music class tries to analyze their sequence. And some pupils in the required music classes may be uninterested. A visual representation, however, catches the eye and will motivate active listening on the part of the indifferent as well as the enthusiastic pupils. Unfortunately, an over-all pattern with a unit that is repeated at least three times with contrasting units between each repetition is not very easy to find. A

keen eye will discover such patterns in rugs, decorative borders, and the like. The art teacher can produce such a pattern easily and quickly. Even if the result is crude, children too can create such patterns at the blackboard. One pupil is asked to draw a simple pattern, and he is recalled to do it each time it recurs; others are called upon for each contrasting pattern. Suggested examples:

***	***	***	*	***
***	*	***	***	***
***	***	***	*	***
A	B	A	C	A

Patterns can be obtained from various sources such as border designs, rug patterns, and the like. Plates 4 and 40 in "Decoration Egyptienne," compiled by Gustave Jequier and published by the Paris Central Library of Art and Architecture, are good. These plates show patterns from Egyptian ceiling friezes.

Procedures described herein are carried on by the writer in seventh and eighth grade required music classes, where the major portion of the scheduled two periods a week is devoted to song singing. The time element involved in using these teaching aids is small, but the preparation required may, admittedly, be considerable. In terms of the results—greater interest and superior learning, lessening of discipline problems, and widening of cultural interest and understanding,—the use of pictorial representations is worthy of the serious consideration of public school music teachers everywhere. The art room facilities of local public libraries or the loan facilities of state universities are a reservoir rich in teaching aids for instructors who would vitalize their classroom in music.

Breath Control for Horn Players

CONTINUED FROM PAGE FORTY

and definite tone, and not a wavering, hesitant, or breathy sound. Moreover, we will be able to play for long periods without tiring, or, as in many cases, without the so-called headaches.

Breath control as used in playing wind instruments is fundamentally the same as in good singing. Similar to vocalists, wind instrumentalists must depend primarily upon the breath in order to produce a tone—good or bad. If the performer is physically unable to breathe properly, no amount of musical education will save his performance. Conversely, the student may be physically perfect, but his lack of breath control and his ignorance of correct breathing methods will also place him into the abyss of failure. Since breathing is the only motive element in which wind instrumentalists must depend on to produce tone, my advice is to make the art of breath control the first and most important phase of your teaching.

I have found the following breathing exercises most beneficial to me and my pupils:

I. (a) Lie flat on your back and inhale slowly and deeply. If this is done properly the abdomen will gradually increase in size; the lower ribs will expand sideways and the upper part of the chest will be pushed forward. (b) Hold the breath by keeping the diaphragm down, the walls of the chest and abdomen extended and count five, mentally allowing one second to each

count. The points to observe in these exercises are: Inhalation is to be deep and slow; exhalation sudden and complete. In inhalation the abdomen and lower part of the chest expand and in exhalation they draw in. Practice this exercise five times in succession, taking a short rest between each time.

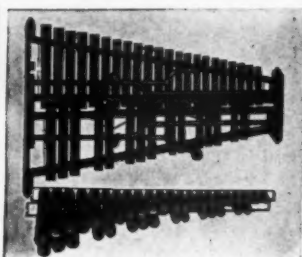
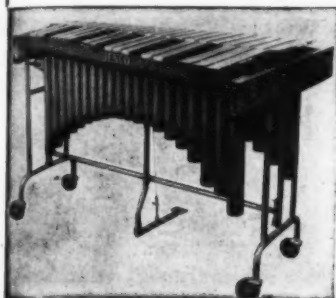
II. (a) While standing up, inhale slowly and deeply, allowing five seconds as in I. (b) Hold the breath five counts. (c) Exhale very slowly while counting five, allowing the abdomen and diaphragm to slowly resume their natural positions. Inhalation to be slow and deep; exhalation to be gradual and complete.

III. Standing, inhale as quickly and deeply as possible. Hold five counts. Exhale very slowly while counting ten. Inhalation to be quick and deep; exhalation to be very gradual.

After practicing the above exercises every day for two weeks the first one may be omitted. After the second week the time of holding the breath should be increased at the rate of one count each week until you can easily hold the breath ten counts. At the end of the seventh week instructions for Exercise II should be: inhalation ten counts, holding the breath ten counts and exhalation ten counts. For exercise III, inhalation sudden, holding breath ten counts, and exhalation fifteen counts.

Nothing will be gained by these exercises unless they are practiced every day. You must not go to extremes. Regularity and moderation will surely give you complete control of the breathing apparatus.

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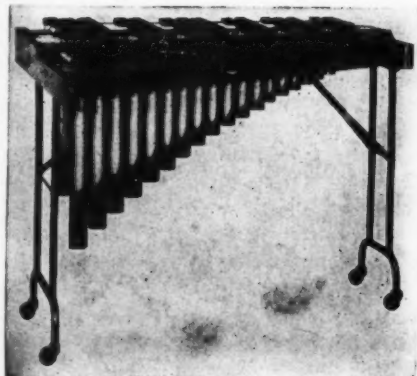
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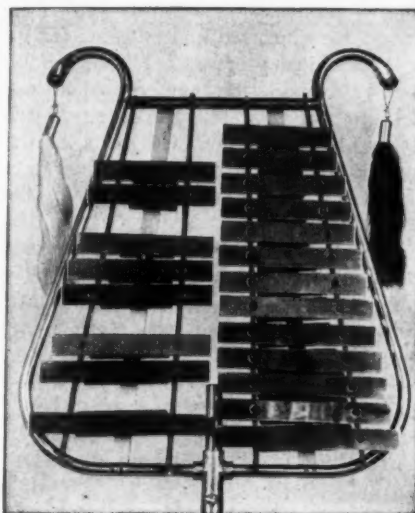
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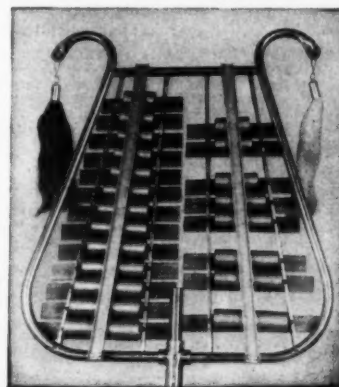
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Self-Evaluation by Students

JOHN W. MOLNAR

High School Choristers
Measure Their Own Progress
by This Method

ONE of the difficult problems faced by the high school choral conductor is that of evaluating individual pupil progress and assigning the proper mark for the grade period. This is particularly true of the large choir, where it is difficult to become intimately acquainted with the individual member.

There is a confusion of thought about just how to grade, and also about what is meant by the term "evaluation." Evaluation, according to Tyler, means the process by which we find out how far the objectives of the educational program are being realized. If we are to have a good program of evaluation, the objectives of the school choir must be specifically identified. The ability of the chorister with respect to these objectives must be determined, and his progress in the achievement of the objectives must be evaluated. Only then will a basis for intelligent marking be achieved.

The problem, then, is (1) to find and list the traits and activities which go into the making of a good chorister and a good choir, and (2) to seek a better means of evaluating the chorister's attainments of these traits and activities.

Cadet Teachers Evaluation Chart

(See page 52)

NAME CLASS DATE DAY

DIRECTIONS: Check each item as follows: (✓) if done to the best of your ability, (✓) if good, (x) if average, (·) if poor, and (—) if very poor.

- I. PROFESSIONAL MANNER. During the lesson, I
 - () was dignified, courteous, and considerate.
 - () easily lead the class.
 - () easily and fluently expressed myself.
 - () was mentally alert, forceful, and vigorous.
 - () was well groomed, neatly and appropriately dressed.
- II. CLASSROOM MANAGEMENT. I
 - () used the time fully and efficiently.
 - () attended to clerical matters promptly.
 - () had materials available and passed efficiently.
 - () cared for classroom hygiene.
 - () had the class participate in routine matters.
- III. THE LESSON. I
 - () was sure of aims and objectives.
 - () used materials well chosen for the class, in accord with their interests and abilities.
 - () correlated and integrated materials to the pupils' lives.
 - () followed a well defined, psychologically sound lesson plan.
 - () used appropriate methods and drills, and modern techniques and devices.
 - () aroused and maintained pupil interest and participation.
 - () was clear and concise in my directions and explanations.
 - () used constructive criticisms that directed pupil attention to self-improvement.
 - () paid attention to individual differences.
- IV. MUSICAL GROWTH OF CLASS. I secured
 - () increased competence in choral performance in () tone quality, () pitch, () diction, () expression, () rhythm, () phrasing, () reading.
 - () increased appreciation evidenced by () seriousness of purpose, () interest, () active participation, () evident enjoyment.
- V. EVALUATION.
 - () How effective was my professional manner and qualities?
 - () How adequately did I manage the class?
 - () Did the pupils show increased ability in performance?
 - () Did the pupils show increased appreciation of music?
 - () How stimulative and effective was my instruction?

In my opinion, my grade for the lesson should be

Signed
Cadet Teacher

At present, the purposes of evaluation which are most emphasized are grading, grouping, and promotion. The purposes for which a program of evaluation should be instituted are, however, among others, (1) a periodic check on the effectiveness of teaching, (2) validation of the hypotheses on which the school exists, and (3) information basic to individual guidance. Hence, valid evaluation will indicate how far significant changes are taking place in the pupil. The determination of the mark is an incidental outcome of the evaluation program, although important from the administrator's point of view.

Self-evaluation is the answer to these purposes. This method (1) focuses the attention of the chorister on the aims and objectives of the choir, (2) motivates the desire for improvement by causing the chorister to compare himself and his stage of development with his analysis of his capacities and of what is expected of him as a member of the choir, (3) forms a basis for individual guidance with the conductor, (4) is consistent with a philosophy that honors the freedom and integrity of the individual, (5) furnishes an opportunity to practice making evaluations for himself—the everyday decisions pupils and adults are called upon to make are largely based on evidences identified through self-evaluation, (6) is supporting to those learning situations in which the learner is self-propelled by realism of problem and genuineness of goal, and (7) helps the pupil to develop increased competency in identifying his own strength and weaknesses for which, if he is to do successfully, he should carry a major responsibility.

To achieve a program of self-evaluation, the chorister must (1) determine, with the conductor and the other members of the choir, the desired outcomes of the choir in relation to the educational objectives of the school and community, (2) determine the traits, activities, techniques, and the like, essential to the above and the function of a fine choir, (3) classify these traits, etc., into a checklist, which is mimeographed, (4) use the checklist periodically for informational purposes, and for focusing attention upon the desired outcomes, (5) compare his evaluation with that of the teacher to determine discrepancies in evaluating and for guidance in improvement, and (6) translate the evaluation into a mark for the marking period.

Such an evaluating instrument would contain items on vocal and choral technique, development of musicianship, cooperation and attitude, care of music and robes, and all other phases of choir work. The author has used such an evaluating plan for the past several years

CONTINUED ON PAGE FIFTY-TWO

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A Simple War Story

GLEN LOCKERY

FOR MOST OF US who served in the armed forces during the recent war, the telling of memorable experiences generally includes tales of fighting, ships and tanks, guns, hospitals, airplanes, and countless other related things. Though I, too, can tell of some exciting battles and several harassing encounters under enemy gunfire, my most unforgettable experience occurred in a place quite far removed from the area of battle. The scene was the large and modestly appointed church building belonging to the Methodist Congregation of Plymouth, Devonshire, England.

It was the morning of the twenty-third of December 1943, when I sailed into Plymouth Sound on board a US Navy ship carrying officers ordered to England to begin the building of naval bases in preparation for the coming invasion of Normandy. Our arrival at this historic anchorage marked the end of an eventful eighteen-day cruise from Tunisia on the Mediterranean Sea. This was the port from which Sir Francis Drake once sailed to sink the mighty ships of Spain, and from this same port, years later, the Pilgrims took their departure from England on their journey to the New World. My heart skipped a beat as I stood at the rail of our ship and gazed at the immaculately groomed Plymouth Hoe, the surrounding greenwoods and lawns, and the many, many ruins of bombed buildings standing cold and still along the damp and almost deserted streets.

I wondered vaguely if I would like England.

I would set out first to find its music!

There had been little time for music during my stay in the North African Theater, although I did manage to organize a chorus at the naval base at Bizerte in preparation for a special Christmas service. Then, just as I was getting the group well under way, I was transferred. So, I came to England hungry for the familiar carols and festive music of the Christmas season. At my first opportunity to go ashore, I went to find a concert hall, hoping that I might hear a performance of Handel's "Messiah." I was distressed to discover that Guild Hall where such concerts were usually given had been destroyed in the Blitz two years before. Further search brought me to Plymouth Central Hall where I found that the "Messiah" had been given only the night before. Next choice would be to find a good church choir. Before making my way back to my ship, I inquired of a pedestrian where I might find the best church choir in town next Sunday. He said that he believed that the biggest and best church choir now in Plymouth sang in the Central Hall, directly across the street from where I was standing. He recommended that I go there.

Christmas Eve was spent aboard ship—another disappointment. But on Sunday morning I made my way to the Plymouth Central Hall and arrived a few minutes before the eleven o'clock service began. Although most

IN this year 1948—which recent occurrences must convince us is part of or at least the hang-over of the war period—many of us, if not all of us, are inclined to be a bit aloof, not to say snooty, when "war stories" are told. There are still lessons to be learned from the war. We who live now will not live long enough to sense the full benefits of all of the lessons—if, indeed, the lessons or any part of them are ever learned or accepted. At any rate, having thus editorialized one of our common convictions, it can be said that this very interesting and stimulating contribution is printed with no apologies because the author titled it a war story. No doubt there are other Journal readers who can supply equally interesting and significant stories from their wartime experiences.

of the adjacent buildings had been gutted by fires during the air raids two years before, Central Hall had escaped undamaged except for three small holes in the roof caused by incendiary bombs. As I entered the front door of the church, passing around the brick blast walls, a little man with a ruddy face, wearing round horn-rimmed spectacles and a wing-tip collar, stepped up to greet me. He handed me the church program, and as we walked down the long aisle to one of the few remaining empty seats in the auditorium, he pointed out the break in the ceiling plaster and whispered that those holes were made by Jerry bombs, and that the fire caused by them was put out by fire wardens before any serious damage was done. I sensed then that because this church had been spared, an added significance of the position of this congregation in the community was still growing in the minds of its members. I thanked him for the information he had volunteered, and seated myself in a blue plush theater chair. Blackout curtains to match the chairs draped the tall, plain glass windows. A large white-faced electric clock hung incongruously on the front wall above the choir.

The hall was filled with parishioners of the average middle-class British citizenry. They seemed to be mostly shopkeepers and office clerks. There were a few more fashionably dressed present, and a number of the less thrifty lot were among the gathering as well. For the most part they appeared slightly haggard, with a prevalent hollowness of cheek and the gaunt look of insufficient nourishment. These folk, I thought, have not been eating enough good food. They carried an air of determined well-being, and there were smiles on many faces which, perhaps, had good reason not to smile. Frankly, I was somewhat morbidly affected by what I saw. But, I had come to hear music, and I turned my attention to the organ prelude which was being played by a scholarly-looking gentleman with white hair. This was good, and I soon became absorbed in it.

The entrance of the choir was another surprise. Forty middle-aged and older singers, variously dressed, took their places promptly at two minutes to eleven. The choir was not robed! This apparently insignificant phenomenon was the thing that disturbed me, for I had expected to see the choir of such a large congregation

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uniformly gowned. I later learned that this practice was one aspect of the Methodists' opposition to the investment procedures of the Anglican Church in England.

As the choir was seated the organist concluded the prelude. Then he began the opening strains of "O Worship the King." By this time I did not know what to expect. The choir rose to their feet in a straggling sort of way, and the congregation did likewise. There was a momentary pause in the organ music as the introduction was finished. Then at a cue there suddenly swelled from this gathering of ordinary folk a most thrilling and inspiring sound of choral singing. Expecting to hear the choir take the lead in the hymn singing, as is the common practice in most churches in this country, I was completely overwhelmed by the massive four-part music that now resounded in this church. There were one thousand two hundred voices in that chorus, and each one sang his own part as if it had been formally rehearsed. There were not many good voices. What they lacked in quality, however, was made up for in great unity of spirit and fervent participation.

The church reverberated with the great choral tone, and the building now seemed too small to hold this wonderful music. It was not right to hold the spirit of this gathering within the limits of walls. It would only be right if such music were to break its confines and overflow into all the city.

This joining in the singing of a beautiful hymn gave me an awareness of that intangible "something" which has characterized the British people for so long. It perhaps explains in part how they were able to hold out against terrible odds, when other countries across the channel fell one after the other. As I thought about the man in the street who told me about the "biggest and best" choir in Plymouth, his words took on a far greater significance than either he or I realized at the time. He said "forty people"; I estimated twelve hundred, and to me these twelve hundred were all England's people still united in a spiritual bond which has endured for centuries.

I knew at that moment that I would like England.

Piano

CONTINUED FROM PAGE TWENTY-NINE

make him a fine pianist at the same time, very well. If not, at least he must go on growing in musical understanding; his love for music must ever increase. Certainly, every effort should be made to have him reach a fine, expressive, performance level. But it does so little good to keep John on a particular page or a particular point eight weeks if he can't get it in seven. Life is too short and the art too long. A new approach, a new piece will refresh him and teach him more easily. When we hear the old wheeze thrown at us, "What is worth doing is worth doing well," we may reply, "Yes, as well as John Smith can be made to do it without killing his desire to do it at all."

These are some of my thoughts and observations about John Smith. Let us give him a workable, enjoyable musicianship. Let us discover how to take his moderate ability, his moderate interest, his moderate course of study and give him, in return, a lifelong hold

on our art. Let us be ready to show him how to scale the highest peaks, if the icy, austere mountains be his challenge—but let there be not a pebble if all he wants to do is wade in the sunny brook or romp in the fresh, green field. Let us find out how to bring our message to the many as well as to the few. Let the lathe hand who can play Traviata by ear, the barber who is delighted to whistle for you any theme of the Beethoven and Brahms symphonies and concerti, the magazine salesman who has a subscription to the Philharmonic but not a good suit in his closet—let these men be a challenge to us. Let us discover how to nurture this celestial spirit which is in all mankind—and which is entrusted to us only too often to be crushed and destroyed.

Self-Evaluation

CONTINUED FROM PAGE FORTY-EIGHT

in his own choir and the results have been highly gratifying, not merely in the determination of the mark, but in the improvement of attitude, interest, pride in the organization, and the musicianship of the choir members.

The checklist used in the writer's choir has five columns indicating five grade possibilities—*very poor*, *poor*, *average*, *good* and *best*—for marking each of the traits and activities grouped under five main items, as follows:

Choral Technique: intonation; tone quality—vowel purity, blend; clarity of consonants; flowing tone; diction—pronunciation, enunciation, precision; ensemble and interpretation—phrasing, attack and release, response to conductor, balance, dynamics, mood, sincerity, spontaneity.

Voice Production: breathing; freedom from strain; resonance; intensity; posture.

Music Notation: sight singing; rhythm and meter; dynamic markings; independence in part singing.

Attitude: always doing my best; don't cause disturbance; careful of music and robes; prompt; helped improve choir.

Outside Work: memorization; working out part; attended sectional rehearsal; outside choir or ensemble; concerts, radio, etc.; clippings to class; helped choir with clerical work; helped maintain choir's honor; sang in outside engagement.

Several points should be emphasized concerning this list. (1) The list is revised each semester, as the choir clarifies its objectives in the collective mind of the choristers. (2) The items on the list are the result of group discussion, individual contributions, and teacher guidance. (3) Not every item is checked at each evaluation, which is done approximately once a week. Usually a specific group of items is aimed for each week. (4) Each chorister evaluates his work in relation to his own estimation of his capacities, not in relation to a standard norm. (5) The list can be adapted to other groups. For instance, the writer uses a similar checklist and procedure for his orchestra. Another evaluation chart is made by his cadet teachers, who evaluate each teaching experience in relation to it. (A sample of the latter checklist is reproduced on page 48.)

One of the valuable results apparent from the use of this type of evaluation is that it relieves the teacher, to some extent, in the difficult task of marking. More important by far, it improves student attitude toward self improvement and more firmly fixes aims and objectives. It trains in the highly important objective of education of taking stock of one's self and his success in reaching clearly defined goals.

Music in Sweden Today

CARL G. MELANDER

With a Sound Foundation
Sweden Looks to Music Education
to Build its Musical Future

OVER one hundred years ago a well-known Swedish writer made this striking statement characterizing his country: "Poverty is the keynote of Sweden." Because of the many conditions then prevailing together with the small percentage of usable open land (less than ten per cent), the bleakness of the country, the long winters, etc., in comparison to more balmy climes, it seemed that the writer had indeed struck a keynote. In less than 100 years, however, a tremendous change has occurred and one can now say that the very opposite characterizes Sweden—a democracy that has accomplished much to bring the good things of life to all her people.

Let us mention a few things that characterize and illustrate this great change. First, one might mention the change in the economic setup due to industrialization. One hundred years ago eighty per cent of the population lived on small farms. Today Sweden has many sizable cities with industries that are providing a good living for over one-third of the population. Stockholm, the capital, is a city of over 800,000 and said to be the fastest-growing city in Europe. During 1946 almost two million radio licenses were issued or about one to every three people. The standard of living, said by some authorities to be as high as any in the world, has been helped by a peace unbroken since 1814. A homogeneous people, same language, and a democratic government have all contributed to the changed keynote.

Sweden today enjoys a unique position among the European nations in that she has preserved the old culture and also merged it with the new. Her people

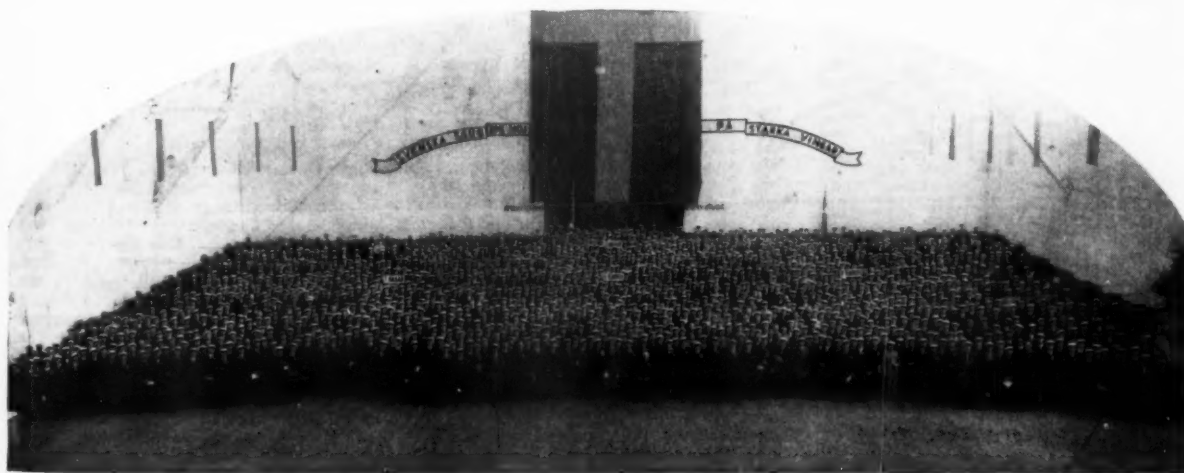
have been eager to establish contacts with the culture of other nations and at the same time preserve that which characterized their own. This spirit is stronger today than ever before. Two examples can be cited here: The interchange of students with other countries, and the almost universal study of foreign languages both in the public schools and in adult education.

To say that Sweden has now reached her golden age in music, or to point to her people as being all that can be desired as musically cultured is not the aim of this article. Sweden, like every other country one might speak of, still has a long way to go and her leaders are very aware of this. Yet one can truly say after living in the country, observing and tapping the different sources of information, that the Swedish people have a deep love for music; it is a part of their life and they are today on the very threshold of the greatest musical development in the country's history—a development that will enable her to contribute in even greater measure to the development of world music.

In a single article one cannot adequately cover all the manifestations that point to the place music has with this people. I do wish to bring out a few and discuss them briefly.

Folk Music

When one asks the question, "What kind of soil do we need for the growth and development of music in all its phases?" the answer would surely include a rich heritage of folk music. Folk music speaks of nature, the roaring waterfall, the sighing of the wind in the deep forests and the thoughts and feelings of a people that are closely attuned to nature's voices. Sweden has



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forests (over fifty per cent), crystal-clear lakes, mountains that have been a rich source of inspiration to her composers. The many folk festivals throughout the summer have helped to preserve and enrich this heritage. The Swedish people are realizing the value of this treasure and are more than ever before taking measures to preserve it for the future.

Organized Music

Another striking proof or indication is the work done in choral music. The Swedish people love to put on great festivals, to give full expression of their joy of being alive and partaking of the many wonderful opportunities that such festivals can be made to provide. Choral music probably lends itself more naturally and easily to express this feeling than any other. Of the many national organizations of singers in Sweden that are doing a great work in the nurturing of choral music, I wish to mention only the two largest here.

The first is the Union of Swedish Singers (Male Chorus) which was organized in 1909 with Crown Prince Gustaf Adolph as Chairman, a position in which he has been very active. Male choruses have been popular in Sweden for over a century (the University of Uppsala's Chorus is over 100 years old).

When the Union was first organized it numbered some 2,500 members from all parts of the country. Today the membership is estimated at around 12,000, representing over 500 choruses. In addition to the work the groups do in their respective communities, the National Union promotes huge festivals that bring choruses from all parts of the country together into mass choruses that number up to 6,000 singers. The Union has also sent several picked choirs to other countries. The last to visit the U. S. was in 1938, at the Delaware Jubilee, celebrating the Swedes' first coming to North America. Another important work is the stimulation this Union has given the other Scandinavian countries; before the war several Northern Song Congresses were held to promote a spirit of mutual appreciation of the music of this region and to give help and inspiration to one another.

A younger but very active organization is the Swedish Choir Union (Mixed Voices) which was organized in 1925. This Union already has over 450 choirs enrolled, and is still growing.

Both these organizations conduct courses for the training of directors, publish periodicals that deal with the various problems pertaining to choral work and also give news from the various districts that is interesting and stimulating. One conductor told how some 350 people had traveled for two days by various means to attend one of the sectional festivals. He made the observation that the greater the difficulties, the greater the interest.

Orchestra Aided by the State

Orchestral music has gained a very firm foothold in Sweden. Today there are six all-professional symphony orchestras, the two largest and internationally-known being Stockholm and Göteborg. Many world famous conductors and soloists appear with these organizations regularly. Besides the six

all-professional organizations there are some sixty semi-professional orchestras in the smaller centers. These receive some 90,000 kroner per year from the State to help defray expenses. To be eligible for this support, certain playing standards must be maintained, a minimum of four concerts per season must be given depending on size of community and local conditions and a minimum membership of twenty-five members, so distributed as to insure a balanced instrumentation. These orchestras are organized in the Swedish Orchestra National Union which, through its meetings and journal, does a great deal to help the cause of orchestral music. Through the work of these smaller orchestras some 230 to 250 concerts are given every year, in most cases with nationally-known soloists.

The Royal Academy

One must now mention the oldest and most distinguished of all musical organizations in Sweden, namely, the Royal Academy of Music. The Academy was established in 1771 for the purpose of encouraging musical development in the Nation. The Academy consists of eighty Swedish members (of which only twenty may be women). In addition, there may be fifty members other than Swedish and forty associate members. To be elected to this group is of course a very great honor and signifies that a very real contribution has been made in music. The Academy oversees the State College of Music (Musik Högskolan) which is the leading national institution for the training of professional musicians, teachers for teacher-training institutions, church organists and music directors, orchestra directors, in short, practically every field of musical work. The College also owns one of the largest and most complete music libraries in the world, which is increasingly valuable now since the war destroyed many valuable works in other countries.

There is a strong feeling that the Academy must now widen its interests and scope to include the furthering of musical life for a larger number of people. This means to broaden the base, with better training of more music teachers in the College of Music; to encourage and activate music in adult education, and to see that the music life of the entire nation on all levels is nurtured and the problems involved vigorously dealt with. Sweden is becoming more democratic and the appreciation and study of the fine arts must be made available to all the people.

Opera and Concert Work

The Royal Opera was founded by King Gustav III in 1773. With the exception of a few years in the early part of the 19th Century it has served continuously. The present building was completed in 1898. The Opera is partially State controlled and supported. Its season, one of the longest in the world, runs from the last part of August to the following June with an average of five performances per week. The repertoire includes a majority of the great operatic works and is given with very few exceptions in Swedish. This, with the very reasonable admission prices, has popularized grand opera to a very great extent, as is shown by the demand for tickets to the performances. Another good reason for the growing a superabundance of natural beauty,

appreciation of opera is the many fine artists that have been trained and developed here. An increasing number of these singers are sought after by opera companies in other countries and are internationally acclaimed.

The larger cities maintain regular concert series, and in many smaller places a larger community-wide interest and support is hoped for now that more first-class artists will be available. The larger place of music in the schools and in the adult education program augurs well for more interest along these lines.

Swedish Radio

Radio broadcasting in Sweden is quite different from the American setup. A radio corporation which is partly controlled by the government plans and sends out all broadcasts. Every person owning a radio must pay a tax of ten kroner (\$3.66) per year which is used to defray broadcasting expense. The Swedish Radio is a very strong agency for educating the people in music. From forty-five per cent to fifty per cent of the total broadcasting time is devoted to music programs. In 1945, 1,929 hours were given over to music. During this same year twenty-nine operas or parts of operas were given from the Royal Opera House. This has no doubt been one factor in the growing popularity of opera. The Radio Symphony of ninety men (personnel from the Stockholm Symphony) also includes a chamber orchestra. The Radio Choir, composed of professional singers, presents many interesting Swedish and foreign works that one would not have an opportunity to hear in any other way. The leading Swedish composers represented during 1945 were Peterson-Berger, Hugo Alfvén, Lars-Erik Larson, Wilhelm Stenhammar, Oskar Lindberg, Hilding Rosenberg, Ture Rangström and Franz Berwald. Leading foreign composers were Mozart, Beethoven, Brahms, Strauss, Grieg, Sibelius, Schubert and Bach. The Swedish Radio has done perhaps more than any other to introduce new and modern works. Recently, Gershwin's "Porgy and Bess" was successfully given. The radio is doing much to forward international understanding through direct broadcasts of foreign programs and interchange of artists. Many round-table discussions on music education, community music activities and new developments are continually given. The writer was asked to deliver a lecture on the training of American music teachers. The radio service cooperates with the many orchestras, choirs, etc., over the entire country and thus helps to make worthwhile music available to the greatest number.

A Broader Base

Great and imposing as are the contributions of the Royal Opera, Symphony Orchestras, Choral Unions, People's Colleges and other agencies that have carried the musical standards to high levels, the general opinion as it is expressed in newspapers, music periodicals, radio discussions, by government officials and others, is that Sweden must now take steps to make this high standard of musical culture available and a part of all her people. An editorial in one of the leading music periodicals recently pointed out that the development of music culture has not kept pace with the other fine arts. This is illustrated by the People's

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Colleges and also by the fact that the first Professor of Music Theory and History was recently installed in a State (National) University while the other arts have long been represented by several professorships. A broader base on which to build the music culture is the keynote.

How, then, shall this base be broadened, and what is discussed and proposed to carry out and make this keynote a reality? The answer includes the development or broadening along three distinct lines.

First, the work and influence of the Royal Academy of Music must be made more effective. That this organization has been a powerful agent in developing music culture no one can deny. However, the Academy was founded when music culture was thought of as the right of the chosen few. In a rapidly expanding and vigorous democracy like Sweden, many feel that the Academy must now intensify and redouble its efforts to see that all the people have an opportunity to enjoy and understand music, not as a pastime but as an important part of their experience.

Second, that even a greater effort be put forth to place music in its rightful place along with the other arts in the People's Colleges or the People's Culture Building Movement. This great movement of adult education was started in 1917 and has had a phenomenal development. In the field of music the stress has been laid more on instrumental development instead of training the people to become educated listeners of music. As one leading writer expressed it: a very small per cent can compose, a greater number can learn to play and sing, but we can all learn to listen with understanding.

Third, and perhaps the most important of all, is to give music its rightful place in the schools from the elementary up through the college and university levels, and to seek to ensure a high standard for all private teaching. This is an ambitious program but one that can be and will be carried out because it has the universal backing of the people.

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CONTINUED ON PAGE SEVENTY-ONE

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Personal

Bridgman-Livingston. Carol Bridgman, head of the ASCAP copyright department, and Ted Livingston, copyright chief of Mills Music, Inc., were married on New Year's Day in New York City.

Stanley Chapple, conductor of the St. Louis Philharmonic Orchestra the past two years, has been named director of the University of Washington School of Music (Seattle) to succeed Carl Paige Wood, who died a year ago. Professor Kathleen Munro will continue as acting director until Mr. Chapple's arrival in October.

Gilbert Chase has joined the educational sales department of RCA Victor Division, Radio Corporation of America, as supervisor of educational recordings, with offices in Camden, New Jersey. Mr. Chase was formerly supervisor of music for NBC's University of the Air series. A leading musical scholar in the field of Latin American music, he served on the MENC Committee on International Cultural Relations in the Field of Music Education 1944-46; was recently appointed chairman of a subcommittee that will assist UNESCO in the use of music for educational and cultural enrichment.

Irvin Cooper, formerly supervisor of music in the Montreal Protestant Schools, is now director of the Eastern Townships Conservatory of Music, Stanstead, Quebec, Canada.

Wilford B. Crawford, formerly connected with the Ferguson (Missouri) Public Schools, is now director of music education in the Midland (Michigan) Public Schools.

Sydney David, formerly connected with the Blackwell (Oklahoma) Public Schools, is now associated with the firm of Ludwig and Ludwig of Elkhart, Indiana, as sales supervisor and educational director.

E. Grant Ege has retired from his position as manager of the sheet music department of Jenkins Music Company, Kansas City, Missouri, after fifty-two years of service with the firm. Galen White has been appointed by President Paul W. Jenkins to succeed Mr. Ege.

Guy Freeman has been appointed sales manager and director of educational music of Leeds Music Corporation, according to an announcement released by Lou Levy, President.

Warren S. Freeman, professor of music and band conductor at Boston University, directed the newly-reorganized Boston University Band of eighty musicians in its first public concert at New England Mutual Hall February 17.

C. B. Hunt, Jr., assistant professor of music at George Peabody College for Teachers, Nashville, Tennessee, is on leave of absence this year attending the University of California, Los Angeles, where he is taking graduate work and acting as co-director of bands at UCLA.

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A. Austin Harding will retire at the end of the year from his post as director of the University of Illinois Band—a position he has held since 1905. At the Band's fifty-eighth annual concert March 16-17, a plaque was presented on behalf of Mr. Harding's many friends in the American Bandmasters Association, College Band Directors National Association, National School Band Association, and the Music Educators National Conference. The bronze plaque was made by craftsmen in the plant of C. G. Conn Company as a contribution of Mr. Harding's friends in the Conn offices and in the factory.

Mary and Fritz Heim, formerly at Mansfield (Pennsylvania) State Teachers College, are now associated with the State Teachers College, Jacksonville, Alabama.

Josef Oszusick has moved from Hattiesburg, Mississippi, to DeFuniak Springs, Florida, as director of music in Walton High School, succeeding Paul Creech. Mr. Oszusick is a life member of the MENC; past president of the Mississippi state association.

Rev. Cornelius T. H. Sherlock has succeeded Rev. William J. Daly as Diocesan Superintendent of Schools in Boston, Massachusetts.

MENC President Luther A. Richman, who has been supervisor of music for the State of Virginia the past twelve years, resigned his position to become director and dean of the faculty of the Cincinnati (Ohio) Conservatory of Music, assuming his new duties April 1. A life member of the MENC, Mr. Richman has served in various official capacities in the Music Educators National Conference and in state and local educational organizations. He was president of the MENC Southern Division and a member of the National Board of Directors 1941-43; was national chairman of the Curriculum Committee on Folk Music of the United States 1944-46.

Willard B. Spalding, formerly superintendent of schools in Portland, Oregon, has accepted the position of Dean of the College of Education at the University of Illinois, Urbana.

Frederic Fay Swift, supervisor of music in the Iliion (New York) Public Schools, has been named head of the new music education department which has been set up at Hartwick College, Oneonta, New York, beginning his new duties next September. In his capacity as president of the National School Vocal Association (an auxiliary of the MENC) the past ten years, Mr. Swift has automatically been a member of the MENC Board of Directors—a post he still holds as current president of the NSVA. He also edits *The School Music News*, and is a past secretary of the NYSSMA.

Peter J. Wilhousky, assistant director of music of the New York City Schools, will serve on the summer faculty of several midwestern universities during the 1948 Summer School season. His schedule will be: Ohio State University—July 8-15; University of Wisconsin—July 26-August 15; University of Michigan—August 6, for a short visit.

Paul R. Zeller, formerly head of the music department in the East Aurora (New York) High School, has joined the music department at Dartmouth College, Hanover, New Hampshire.

National Association of Schools of Music, accrediting body for schools of music, at its 24th annual convention in Boston, Massachusetts, December 29-30, elected the following officers for the ensuing year: President—Donald M. Swarthout, University of Kansas, Lawrence; secretary—Burnet C. Tut-hill, Memphis College of Music, Memphis, Tennessee; treasurer—Peter Stam, Jr., Wheaton, Illinois.

Church Music Program has been set up by the National Federation of Music Clubs to carry out the express desire of the national president, Mrs. Royden J. Keith, that during her administration the Federation shall take the leadership in stimulating a great spiritual revival through the medium of music. A yearly enterprise will be the inauguration of a series of district-wide and state-wide Hymn Sings as a preliminary to the appearance of a national massed choir at the Biennial Convention in Dallas in the spring of 1949. A second new feature will be the selection of a "Hymn of the Month," which will be widely publicized through radio, press, churches.



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Books

Poetics of Music

THIS book* presents six lessons commissioned by Harvard College and given as the Charles Eliot Norton Lectures in 1939-40 by one of the greatest of contemporary musicians. Starting with the meaning of poetics as "the study of work to be done," Mr. Stravinsky sets out to talk about "making" in the field of music. This he does in a manner both self-revealing and as thorough as could be asked. Few books challenge one to analysis and high resolve so constantly as does this little volume.

While the author pursues objectivity, he finds it difficult to keep from being an apologist for his own works. While doing this he is most interesting to the reader concerned less with philosophic principles than art production. One cannot fail to respect the depth and integrity of Stravinsky's thinking as well as his evident culture and clarity of expression.

The author has some strong aversions which receive a severe mauling—notably the Wagnerian theory of Synthesis of the Arts and the orchestral conductor who "even reaches the point of talking

*Poetics of Music in the Form of Six Lessons, by Igor Stravinsky. (Cambridge, Mass.: Harvard University Press. 142 pp. \$2.50.)

For Children

This is a welcome addition to the list of books designed to interest children in music techniques.* It grew out of articles written for the children's page of the Christian Science Monitor. The approach is about on a sixth-grade level although the vocabulary is all over the place. The author states, "When I feel like using a polysyllable word I use it." The public school pupil from a family of average vocabulary usage will need frequent recourse to the dictionary. Some of the original limericks will probably get him down.

The book covers a wide range of information including many anecdotes, humorous and otherwise. The chapter on Counterpoint is particularly good and the historical element well presented. Illustrations are clever and pertinent.

What the modern music educator misses is the urge to *listen* to music although many fine compositions are referred to in an offhand way. Perhaps Mr. Slonimsky believes the reader will listen more if not urged, but there seems to be an avoidance of any hearing experiences other than the students' own efforts to follow instructions at the keyboard. One gags considerably at such statements as: "All music is made up of the letters A to G." "In order to understand rhythm we have to know how to add up fractions." "The time signature shows how many notes there are in a bar." "We can say 'a semitone of an octave' instead of a major seventh."

Nevertheless, there is a whimsical and unique flavor to the book which gives an appeal of considerable strength. It should find use in the elementary and junior high school library.

—CHARLES M. DENNIS

*The Road to Music, by Nicholas Slonimsky. Illus. (New York: Dodd, Mead and Company. 178 pp. \$2.75.)

with a naive impudence of his specialties, of his fifth, of his seventh."

One can't fail to be a better musician and a more understanding listener after reading this volume.

—CHARLES M. DENNIS

Composers*

THIS revised and enlarged edition of contemporary music composers presents a survey of music written in America during the past thirty years, or, roughly, from 1915 up to the present. Together with the brief biographical sketches of more than 330 composers and a listing of their works will be found such pertinent information as the year in which each work was completed, name of the publisher, and the length of performance time. Other information includes a record of fellowships, awards and commissions, works which have been broadcast and recorded, and mention of some of their major performances. This book is recommended as a source of reference for those interested in contemporary music, and would be a useful as well as valuable asset to any library—public or private.

*Composers in America, by Claire R. Reis. [New York: The Macmillan Company. 400 pp. \$5.00.]

For Serious Students

THE AUTHOR of this book on contrapuntal technique of the 18th Century* is a figure of rising importance far beyond even that extensive area influenced by the Eastman School of Music, in which he teaches. The distinctive feature of the work that first captures the attention of the reader is the way in which it supports recommended musical procedures by adducing factual evidence about their employment by Bach and other 18th Century composers. Numerous writers—most, indeed—have based their recommendations regarding chord structures, chord progressions, and other usages upon acoustic theory—with more or less corroboration from the aesthetic sense. McHose, however, (though sharing that outlook) is aware of its vagueness with respect to the development of any particular style of music. Style is rather the result of choosing certain structural materials and handling them in a certain way; and he wants the student to become appreciative of style, and informed and competent with respect to the factors that produce it. Furthermore, Bach and his contemporaries give us the fundamentals of occidental music—at least in embryonic state—in a fusion of harmony and counterpoint molded into a positive, well-defined style. A thorough study of the components of that style will provide a pattern of study that can well enable the student to discern the components of any other style whatsoever. Therefore, instead of enunciating a theory of chord progressions and then adducing Bach (and others) to illustrate them, he examines the cordal usages of Bach and has the students experience and recreate the musical result. Specifically, the author, as the result of what must have been prodigious research, tabulates the relative frequencies of appearance of all the chords, chord progressions, chord inversions, doublings, soprano positions, and a thousand other usages, as found in Bach's Chorales. Sample: Bach, in using the first inversion of a triad, approaches the bass tone (1) by step, 50%;

*The Contrapuntal Technique of the 18th Century, by Allen Irvine McHose. [New York: F. S. Crofts & Co. 434pp. \$7.00.]

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(2) by leap, 23%; (3) by implied leap, 22%; (4) by chromatic step, 4.5%; (5) by same bass tone, 5%. Such frequency tables as this accompany the study of every minute detail of usage.

An Introduction presents essential prerequisites of musical theory and points the direction of the course. Part I, The Choral Style (26 chapters), analyzes procedures in the way described above, provides for extensive written exercises by the students, and ensures musical absorption by requiring the singing or playing by students of the material brought before the class. Part II, The Harmonization of the Chorale Melody (chapters 27-32), first studies usages exhaustively in a long introductory chapter, then proceeds to harmonization, first using triads, then, in succession, non-harmonic tones, seventh chords, altered non-harmonic tones and altered chords, and, finally, the harmonization of modal chorale melodies. Part III, Contrapuntal Harmonic Style (chapters 33-41), constitutes in itself a superlatively good textbook on counterpoint. From written analysis of two-

voice compositions (with respect to essential *vs.* unessential intervals, chords implied, etc.) and analyses of imitation—strict, free, "mirror" (*canonizans* or *retrograde*) imitation, and imitation by augmentation and by diminution—the student is led to composing preludes, giges, courantes, etc., then, by similar studies, to three-voice and eventually four-voice compositions (chorale preludes, the exposition section of a fugue) and even to a cantata modeled on those by Bach. A one-page Appendix, The Modes, tabulates the modal scales and the signatures used by Bach for their transpositions.

A review of even this length can hardly give the reader an adequate conception of the scope and worth of this book. If the approach to music appears, from a scanning of its pages, to be severely rational rather than musically and aesthetically absorptive, one can still rest assured that the classroom practice prescribed will cause the flavor of every compositional feature examined to be sensitively and appreciatively tasted.

—WILL EARTHART

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From Readers

"THE INVITATION in the article 'As Others See Us' in the November-December issue of the JOURNAL, to send letters, reports and items to the JOURNAL has prompted the enclosed and this letter." So writes Eugenia A. Matz, Music Director, Unionville Joint Consolidated School, Chester County, Pennsylvania.

"The contrast which Mrs. Dorothy N. Brosius, (our Mrs. R.F.D. of Chester County, Pennsylvania) presents to the article in the last 'As Others See Us,' is due largely to the efforts and interest of the rural parents, a few of whom are school board members of their township. This community is also influenced by families whose origins root in the Quaker faith which barred music from their daily lives. When the bars were let down, they all did something about putting music into the life of every child and that is why our Mrs. R.F.D. points with pride to the music program in her rural area.

"May this contribution add to the collection of your column, not only in the contrast it presents, but may it inspire other Mrs. R.F.D.'s to do something more than wish that Music Educators 'could reach out further and further into the farm communities and wave their gifted hands.'"

Mrs. R.F.D. Pennsylvania

MY ATTENTION has been called to the interesting and well-written article entitled "A Rural Parent Reviews a School Concert" by Mrs. R.F.D. in your November-December issue. Mrs. R.F.D. points with well-deserved praise to a city school concert and all that it can mean to the children involved, but she concludes her article with the wish that such music education might reach out into farm communities. I should like to tell Mrs. R.F.D. and others of your readers that our children in rural Pennsylvania are experiencing training in music "right along with reading and adding and brushing the teeth."

Our school, situated in southeastern Pennsylvania, is a purely rural school which consolidates four townships and accommodates about seven hundred students in the entire twelve grades. These children are veritably a cross section of rural America. Their fathers are land owners, tenant farmers, hired day hands, florists, mushroom growers, mechanics, orchardists, and a few on the county relief rolls. A small percentage of these seven hundred children will go on to college and professions other than agriculture and homemaking. The most of them, however, will be tomorrow's rural Pennsylvania.

There has been a music department in the school ever since the present school building was completed in 1923 and for the past ten years we have had excellent music supervisors who have carried out a well-integrated program of music education in all the grades. The original orchestra instruments were purchased with money raised by the Home and School League and repairs to these instruments and music are bought with money from tickets to the spring con-

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certs. Children are encouraged to play in the orchestra but often there is a waiting list for school instruments and many students buy their own.

The orchestra is not the only product of the school music program, for there is the rhythm band, the string quartette, the grade choruses, the sextettes, and the glee club. Each year there is a Christmas Cantata, a Spring Concert, and participation in the County Music Festival. The various groups also play and sing for school plays, for commencement exercises, and many other school functions.

I never cease to be amazed at the quality of these school music performances. Many, or rather most of, the children never receive any other music training except that which they get in school. For music supervisors to take such a varied and motley group of rural children and in a few short months get such excellent results by "waving their gifted hands" seems little short of genius to me. We cannot evaluate the results in the lives and characters of these rural children who learn music appreciation, how to express themselves individually, and how to work together to produce creditable concerts.

I am very thankful that our children have the opportunity of such education and I hope that in the not too distant future Mrs. R.F.D. in Indianapolis may see music included in her rural school curriculum.—Mrs. R.F.D. Pennsylvania.

Contemporary American Music

IT WOULD be helpful in a number of ways if we could find out what the music educators are doing about using contemporary American music in their programs. Can you put a note in the JOURNAL asking readers to supply copies of their programs which list one or more contemporary American works? The programs themselves will be sufficient, but I should be glad to have an accompanying letter as it is helpful to learn something about audience reaction, as well as the responses of the performers.

—PHILIP GORDON, 36 Midland Blvd., Maplewood, N. J. [Mr. Gordon is vice-chairman of the MENC Committee on Contemporary Music.]

The Cover Picture

VERNON HOWE BAILEY'S "Campus Martius—City Hall in the Foreground" is used as the Journal Cover illustration through the courtesy of Detroit's Convention Bureau. Author of "Skyscrapers of New York," "Little Known Towns of Spain" and other illustrated books, contributor to leading newspapers and periodicals, staff artist of several, Mr. Bailey has been a most prolific artist, and has held exhibits in art centers 'round the world. Was commissioned in both World Wars to make pictorial records of navy yards, munitions factories, etc. . . . "Campus Martius" reflects the power and surge of Detroit today, but was probably done about 1920, as the reader will judge upon careful inspection of the familiar scene.



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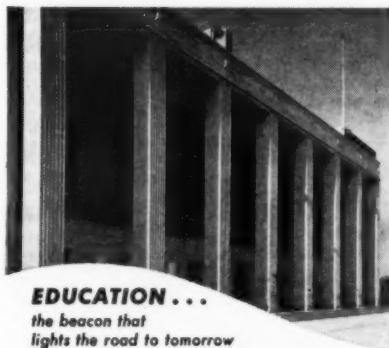


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Tone Deafness

IAN COX

MOST OF US have among our acquaintances someone who is unable to recognize well-known music tunes. Tone deafness is a traditionally accepted disability, but until recent years very little has been known about it. It is only recently that the less obvious but far-reaching effects of color blindness on the individual have been demonstrated. Whether tone deafness has comparable untoward effects, in addition to the obvious limitations it sets on musical appreciation, cannot be known until it too has been the subject of a corresponding amount of fundamental research.

It was heartening, therefore, to hear from Dr. Dennis Fry, at the Physical Society in London, of work that is being carried out in University College, London, to this very end. Results on heredity aspects, now being investigated by the Eugenics Department, are not yet ready for publication; Dr. Fry confined himself therefore to reporting investigations that have been made on a large number of individuals.

In the first place, the importance of the subject was confirmed by the observation that about five per cent of Britain's public prove to be tone deaf—and there is no evidence that the British are more prone to the disability than the people of any other nation. To arrive at this figure, Fry had of course to devise subjective tests that established beyond doubt that there are psychological or physiological characteristics which exist in certain individuals and justify the classification of tone deaf people in a group by themselves. It is a matter of common observation that even admittedly musical people are sometimes incapable of reproducing a tune (for example, by singing) correctly; these tests therefore were confined to an investigation of the human sensory (or receiving) mechanism.

The hypothesis that formed the basis of Fry's experimental work was that tone deafness was probably a defect in the sensory mechanism of the individual and takes the form of a failure of permanent memory for pitch patterns. This failure may be accompanied by, or be due to, a deficiency of short-term memory for pitch patterns. A contributory cause may be that individuals can only appreciate the very coarse pitch differences. So far, tests have fully borne out this hypothesis.

The tests are given from a specially prepared set of phonograph records, the output of which is fed to the subjects through headphones. The first is known as the "Distorted Tunes Test." Here twenty-five very well-known tunes have been selected. The beginnings of each of these tunes are played twice; once correctly, and once with exactly the same rhythm and tempo but with a number of blatantly wrong notes. On the recording, the different versions of the various tunes are arranged in haphazard order, and the subject is asked to decide in each case whether the tune is correctly or incorrectly played. To a normal ear the wrong notes are immediately apparent; nevertheless, approximately five per cent of the subjects will not notice them, provided that the correct rhythm is maintained.



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The next test applied in the investigation is for "Tonal Memory." Here, a series of short note patterns is produced, starting with two-note patterns and working gradually up to six, in which each particular pattern (it might be A, C-sharp, D) is immediately followed by a pattern that differs from it only in the pitch of one note (in the case given, the variation might be A, A-sharp, D). The pairs of patterns are presented in quick succession, and the subject is required to mark in which note the second pattern differs from the first. Just in case memory defects, quite apart from lack of pitch appreciation, might be responsible for failure, a "Number Memory Test," constructed on similar lines but with digits instead of musical notes, is then presented as a check. In practice, the closest correspondence has been found between the "Distorted Tunes Test" and the "Tonal Memory Test," showing that in tone deafness, short term as well as long term memory for pitch patterns is likely to be defective.

Following this is a test designed to show what pitch differences can be appreciated by the subject. This, even in normal individuals, varies with the frequency and less sharply with the intensity of the sound; but between, say, 1,500 and 2,500 cycles per second at sixty decibels above threshold, the minimum perceptible change in pitch corresponds to a frequency change of approximately two-tenths per cent. To test pitch discrimination, thirty items were recorded on a phonograph disc, each item consisting of

a pure tone signal of 2,000 cycles per second for five-tenths seconds, followed by a second signal of the same duration which might or might not be of identical pitch. The subject is required to recognize whether the second tone is higher, lower, or the same as the first. Results of this test showed a less striking correlation with the previous two than they do with each other, and it is possible, therefore, that pitch discrimination may be a less important factor in tone deafness than permanent and short term memory for patterns.

The present work is concentrating on subjects who may be on the border line between tone deafness and normality.

Band Marches On

IRVIN C. HAMILTON

YEA, TEAM! Fight! Oh! The first half has ended, and our team is leading by a big score. Yip—ee!

Hey, Bill! Look at our majorettes coming on the field. One, two, three, four—eight of them, and are they briefly dressed! I really go for the one on the far end. She's out of step most of the time, but isn't she cute, though? Oh! My gosh! There's our ninety-piece band with them. The band's always out there with the majorettes, but I suppose it is necessary for the show. Well, the whole group is coming up the field, and going into some type of formation playing "Sad Sack Susie" or a reasonable facsimile of such. Glue your eyes on that dance the majorettes are doing! Nope, they didn't get started together, but give them time. There, the music stopped, and so did the dance. I told you they'd finally get together. Listen, Bill, those majorettes and that school band are really tops. Sure, I know those fancy routines are usually done in a corny manner, but look at the display and show those majorettes put on.

Say, that reminds me—I saw a floor show down at "Joe's Gyp Joint" the other night that was a lulu. Let's see, it starred "Dora's Dancing Dolls" or "Lil's Limpid Lumpettes," I forget which. I'll have to see our band director and give him a vague description of it. You can bet he will throw something together that will wow the spectators at the next game.

Speaking of band directors, I certainly get a charge out of them, and their stick waving. You know, they're awfully important. Why, they have to direct the band through the whole show, and all those other things the band does on the field. They usually direct from the sideline, but the more important guys direct from one of those "Mussolini Balcony" podiums built especially for such occasions. Say, I'll bet a director could really show his importance if he conducted from the top of the press box, and fired a blank pistol on every beat. What an idea! Wait 'till I see Professor Flat. Another band director that amuses me is "Jumpin'" Jim Blunote. He gets panicky and goes through lots of contortions when his band does something wrong. It isn't because he doesn't direct enough. Why, he'd use four batons if he could hold them. By the way, there's another fellow who certainly misses the boat. You hardly ever see him on the

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field, but still his band and majorettes put on a swell show. I don't know how they do it when they're all alone out there, but it's "ok."

Now, fellow band directors, if you have endured this article so far, we can all surely find something in the afore-stated monologue that fits us like a glove. The fundamental precept in all band work, whether marching or playing, is to develop democratic cooperation through the medium of band music. Another ideal which all too many of us have seemingly forgotten is that it is our responsibility in our profession to build an appreciation of moral and cultural uplift. Do we attain this by taking ideas from sources such as comic books and various periodicals and almost vulgarizing them on the gridiron? Again, do we contribute to moral and cultural majorettes that would best be left to betterment by putting on displays by the night club floor shows? The answer is obvious. Take any football band director individually, and he abhors the extreme limits that have been taken in presenting football half-time entertainment, but collectively we become "chicken" at doing anything about it. Good marching, clever stunts, well drilled maneuvers and designs, plus lighting effects are acclaimed and appreciated by the public, and if the members of the band are trained to depend on their own thinking and quick-wittedness, we are then carrying out the very important educational aim of teaching students to do for themselves. A few variations in marches are welcomed in contrast to the same pieces played year in and year out such as "Across the Field" and the "Notre Dame Victory March." Along with this band maneuvering, we hear the hue and cry, "What is happening to our school orchestras?" One can readily understand partly what is happening when he knows of schools not organizing an orchestra until after the football season, because the time is needed for band drill.

These statements of facts are not a strict condemnation of the entire football band, for everyone will agree that performing at sports events and accompanying the team on trips are vital to building group spirit and loyalty in the band. Such activities are integral contributions toward healthy school morale.

Let us consider these statements as intended to kindle the realization that we are too generally "letting the tail wag the dog" rather than carry on a balanced music program. We need to recall that the school band movement is one of the greatest phenomena of our American cultural growth, and we should take cognizance of the possibility that the band's days will be numbered unless we get off this rough detour and move along on the educational highway that has the solid objectives of building fundamental democratic processes, allowing cultural and moral growth, and encouraging other wholesome aims that prepare our students for their part in American life.

In conclusion, let us return to "Jumpin'" Jim Blunote, and see what he is going to do since football season is over. He's going to put the required and selected contest numbers in the concert folios as soon as these are announced—the easiest ones he can find, you know. Now he's not going to drill on these for the balance of the year, no sir, not Mr. Blunote. He's just going to read through these pieces from time to time, and that is (pardon me, Chopin) 'Til the End of Time.

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Music Education in Puerto Rico

ELIZABETH SEARLE LAMB

MUSIC EDUCATION is having its first break in Puerto Rico today. Establishment of three music conservatories by the government and the appointment of a Supervisor of Public School Music to inaugurate a system of music education for the schools throughout the island shows a growing awareness of the problem. Heretofore, music education has been left entirely in the hands of private institutions and teachers, hence it has been the privilege of the few; now an attempt is being made to bring it to the many. It will be years before the island can hope to equal the quality or attainments that music education on the continent (United States) has reached; nevertheless an excellent start has been made, and with continued support, both moral and financial, Puerto Rico should look forward to a general musical renaissance.

One of the first steps in the encouragement of musical education by the Insular Government was the establishment of the three "Escuelas Libres de Música." These conservatories, located in San Juan, Ponce and Mayagüez, are designed to provide an opportunity for musical education to talented young Puerto Ricans, regardless of financial status. The Board of Directors is composed of the Acting Commissioner of Education, Francisco Collazo; José E. Pedreira, outstanding Puerto Rican composer of today; and Kachiro Figueroa, prominent violinist and teacher. The Executive Director, Angel del Busto, and the newly appointed Administrative Director, Bartholomé Bover, are well-qualified musicians, and the schools have drawn the best professors Puerto Rico has to offer. The first appropriation of \$50,000 for the schools was increased this spring to \$100,000 with a view to continued expansion. They have been in operation since December 1946 and number an enrollment of over a thousand students. The schools are already proving to be of value. However, a need does exist for the setting of more definite standards—in the way of more exacting qualifications for the professors, more definite entrance requirements for the students, and certain standards of achievement which must be attained and maintained—if the schools, as they develop, are to be recognized in the same class with the best conservatories of the United States. In time the curriculum, too, should become broader, giving a full general musical education as well as offering an opportunity for specialization in any given line.

As for music in the public schools, which has been almost nonexistent up to now, a beginning was made last March with the appointment of María Luiza Muñoz as Supervisor of Public School Music. Mrs. Muñoz came to her post well prepared. She holds a Master's degree in Public School Music from Columbia University; she taught music for several years in the Escuela Modelo of the University of Puerto Rico; and she has written, with Angeles Pastor, a charming children's bilingual song book, *Canta Comigo*, now in its third edition, which is used in the schools of Puerto

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Rico, Cuba, and elsewhere in Latin America. Her task is a large one, involving the development and supervision of an integrated music system for the whole island, organization and supervision of a course for music teachers in connection with either the Music Department of the University or the Escuelas Libres de Música. Even last spring a simplified program was introduced into



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the schools, and now with the beginning of a new school year music education for the masses of children in Puerto Rico who attend public school is being given more attention than ever before in the history of the island. The program, however, is necessarily handicapped by lack of sufficient trained teaching personnel, and will never reach the development Mrs. Muñoz desires until Puerto Rican music teachers can be trained. Nevertheless music education is under way, with not only *Canta Comigo* (for the first three grades) but also a graded *Puerto Rican Singer*, published by the American Book Company, with songs both in English and Spanish. Translations were made by Mrs. Muñoz. The book includes a number of Latin American songs as well as Puerto Rican songs, both from the Spanish folklore of the island and from its composers. It will help immensely to solve the problem of music material for Spanish-speaking youngsters. Actual classroom music periods are synchronized with broadcast programs of music instruction of the services of the School of the Air.

The School of the Air, under the direction of Francisco Arrivi of the Department of Education, prepares its Public School Music programs in conjunction with Mrs. Muñoz for best coordination of efforts. In addition, regular broadcasts from its large record library afford the people of Puerto Rico a marvelous chance to hear some of the finest music of the world.

The enthusiastic reception given to Music Week last spring in Puerto Rico showed that the new movement in music education was already bringing about a wholehearted island-wide revival of interest in music such as existed in the late 19th Century but which dwindled rapidly, at least insofar as outward manifestation went, in the 20th Century. Special music programs in the schools; broadcasts of Puerto Rican compositions through the School of the Air, many of them from manuscripts by Puerto Rican musicians (in many cases performed by the composer); concerts by the important musical groups of the island such as the University Chorus under the direction of Dr. Bover, the Rondalla directed by Jorge Rubiano, and the Chorus of the Polytechnic Institute led by Edward Heth—these and other musical activities reminded Puerto Ricans of the important musical heritage which is theirs, and stimulated interest in present development of the musical resources of the island.

The present trend in music education in Puerto Rico is overdue, but as it gains momentum it should develop rapidly. Puerto Ricans are a musical people: the mass of country folk find their greatest joy in their folk music—rosarios, plenas, decimas; the educated Puerto Ricans have cultivated the Puerto Rican danza until it is practically a national institution; and they have developed their share of real artists: Jesús María Sanromá, Antonio Paoli, Hilda Andino, Graciela Rivera. Now with music education given a chance, there should develop a definite musical consciousness throughout the island, resulting in increased numbers of amateur as well as professional musicians, more qualified Puerto Rican music teachers, and new composers who will give voice to the Puerto Rico of today as faithfully as Morell Campos, Manuel Tavárez and the others depicted the island of the late 19th century. The music world will hear more of Puerto Rico.

Theory

CONTINUED FROM PAGE THIRTY-TWO

subtle risings and fallings of the voice as it reads a poetic sample. I have found the Psalms to be most useful in this regard. Perhaps the New Testament Beatitudes or the Thirteenth Chapter of II Corinthians would serve as well. The Plainsong settings of these selections glorify the spoken text to the extent that the melody becomes a part of the words and not an adjunct. At this point I would have the vocalists improvise their own incantation of a poetic sample they had chosen. The instrumentalists might improvise their melody on their respective instruments. It must be emphasized that the melodies submitted are to be "expressive"—they shall reflect the deeper concept of the meaningfulness of the passage to the student's mind. This will be the standard for criticism at the beginning.

The punctuation of the text has a marked effect on the contour and sequence of the melodic lines. By all means play examples of plainsong and free chant settings as set forth in the liturgies of the Anglican church. Avoid the Jewish and Russian Liturgies for they tend to overuse monody while presenting problems of unusual modality. With careful choice, however, selections from this literature can be enriching and fruitful.

The next step is to combine two melodic lines, to form a simple A-B-A composition. It may or may not develop here that the question of cadence (full or half close) will arise. If so, it adjusts itself easily when considered as the suitable place to take a breath or prolong the tone for emphasis and delay the start of the succeeding statement.

To this point there has been no mention of harmony *per se*, for the test of a good melody is twofold. First, it must carry forward the truer meaning of whatever text it glorifies (if a song) or convey the poetic burden of the subjective effect desired; secondly, it will harmonize itself. As an example of the latter we may refer to the sonatas of Bach for unaccompanied violin, or the vocalises of Rachmaninoff.

With regard to chords—I would certainly not start with triads nor would I insist that the student build his system of harmonies on the 1-3-5 principle. Schoenberg and Henry Cowell have sought to eliminate or transcend this system by introducing blocks of sound for their aesthetic and colorful values. This also extends the agility of the student to handle chords, arpeggios, etc., in various registers of the keyboard (or instrument) rather than overuse the register around Middle C. Further, it increases his flexibility with chromatics so strictly avoided in the early stages of many theory treatises. The uses of chords should be set forth simply to give more expressiveness and meaningfulness to the melody. Where this is not done the harmonic structure becomes a series of telephone poles with the wire of melody strong upon them.

Rhythm is the third factor of meaningfulness. In many cases it is most effective by being obscure or simply inferred, as in chanting. In this instance, rhythm is of little importance to the meaningful-

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ness of the text, but in a dance form it becomes most important as an accompaniment or picturing of full bodily movement. While improvising, this comes out most clearly, for the "frame" of the rhythmic pattern must be established in the mind of the performer before he can begin. When he starts, he bursts forth into a pathway of movement cleared for action.

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oh dear me dept.

edited by mark time



THIS department may have a very short life. And then, on the other hand, it may thrive. No promises are made; therefore none need be kept: The sole and only responsibility assumed by the [noted] humorist who will conduct the column if there is anything to conduct is to print what JOURNAL readers supply—if the Editorial Board will allow it. Unfortunately, there appears to be a difference of opinion as to whether JOURNAL readers will furnish material for the column—and, if they do, whether the incidents and anecdotes will be funny or even interesting. For instance one member of the Editorial Board writes:

"... music teachers are so serious about their business they don't sense the humorous aspects of the very incidents that would be funny if related to their colleagues through the 'Oh Dear Me' column." [Oh Dear Me!—M.T.]

The inference that music educators do not have a sense of humor is unintentional, no doubt, but the point of the comment is well taken, for, as another friend puts it:

"It is too bad we can't find time to share through the JOURNAL some of the experiences that we chuckle over with our wives or friends after the day's work is over. Maybe we are too busy—or maybe it is too hard to relate the experiences via the written word. For instance, there isn't anything very funny in the tale I can tell about the youngster who forgot his bass viol bow and had to finger pluck a whole concert—and then was so careful the next time that he carried his bow in his hands on a twenty-mile automobile ride only to find on arrival that the bass viol wasn't loaded in the car that carried the instruments. The look on his face when he discovered the oversight was the funny part I can't describe in words."

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food, clothing, recreation, health and safety, transportation, communication, Washington, D. C., the U. S. and its history, our international neighbors, the four seasons and any teacher's aids in music. Allow me to thank you in advance for your consideration.—D.M.F., Washington, D. C.

[This request, it must be admitted, to a certain extent stumped the young lady at the MENC order desk. Life does have its challenges, many of them fetched in by the postman.]

Adjudicator's Critique

I was interested in the new "Oh Dear Me" column in the November-December 1947 JOURNAL. May I submit a bit from my experience?

Some time ago, when adjudicating a band and orchestra contest festival, a young high school commercial student was assigned to me as a stenographer to take notes on my running comments on the various performances. After the first group had finished playing, the stenographer left to type the notes she had taken.

Use every tendency of high line. More tension and reach bigger climate.

Even though the group beats good in frame the number cause the difficulty of playing. . . I feel that they can play little fixture and can balance intention as soon as little dull is moved. . .

They should try to have a meddle conception of the pitch before actually playing the tone. The general inclination is very good. . .

The setting arrangement is good because prevent the Bass from blowing direct out of the audience. . .

The bells is nicely balance particularly in different trio passages where the moralation is not drawn out. The nice wood wind controlled the rhythm. . .

The band plays very nicely in regard to the manner how each spot is viewed.

Oh Dear Me! Needless to say, I finished the day writing my own comments.

—KARL D. ERNST, Supervisor of Music, Portland, Oregon.



[NOTE: This is the end of the second installment of the oh dear me dept. edited by mark time, who also writes treatises on voice and petunia culture and who will be glad to receive contributions from uninhibited readers and others. Mr. time wishes to express special appreciation to Otto Rosenbusch and the Scholastic Magazines Art Awards Project for the art work which so aptly illustrates the purpose and results of this dept. We give full credit from the information typed on the back of the photograph of O. R.'s entries in the Scholastic contest, to wit: "Gr. 111 — Black Ink, Otto Rosenbusch — 12th — 19 yrs., Cass Tech., Detroit, Mich.; T. — Mary L. Davis, P. — W. E. Stinton; To O. R., Wm. Boutwell of Scholastic Magazines, and all concerned, thank you very much.—m. t.

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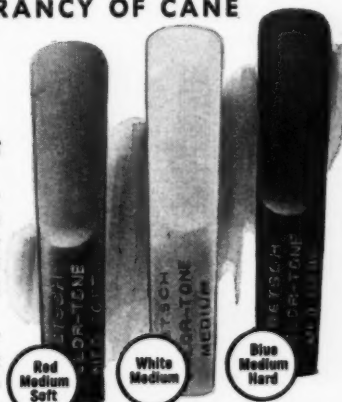
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ELIZABETH RULE DERRY

WHEN I informed my friends last June that I intended spending two weeks instructing at a "mountain music camp," one of them quirked an eyebrow at the ambiguous phrasing. Were the two weeks to be devoted to mountain ballads, or was I going to the mountains to teach? I hastened to make it clear that "mountain" referred to location and not to subject matter. Today, however, I should reply to that glance in a very different manner, for what I found was "mountain music" of a kind that I had never before experienced. It was the sort of musical participation that put something into and evoked something from every child and every staff member—something that comes only with the nearness of the trees and the heavens.

Ninety junior high students assembled at the camp high in the San Bernardino Range. They had come because they loved music and belonged to some school orchestra or band in Southern California; or through the interest of friends who had attended in previous years; some came because their parents liked the idea of a camp where musical progress might continue along with the fun of healthy, wholesome camp life. Whatever the reason, it was evident as soon as they emerged from capacity-filled busses, that they were there with a seriousness of purpose and that not a moment was to be lost!

After the scramble for dorms, getting acquainted, lunching, and bed-time songs, the solemnity of "lights out," taps brought a hush. A feeling of rest pervaded the place as if in silent waiting for the approach of a long anticipated occasion.

The first day of routine camp life set the pattern for the week. Faint streaks of dawn brought forth a series of smothered giggles and inhuman noises. (Apollo and his flaming steeds could not keep pace with the energy displayed by American Youth under stress of excitement!) It was at this point that staff members, awakening with a start, began to question why any sane music director who must undergo the strain of youth for ten months of the year should voluntarily subject himself to such harassing conditions!

Assembly call brought order out of chaos—all minds and hearts turned to the director. Each child, thrilled at the call to the colors and the "orders of the day," began to sense that he was a shareholder in the camp and that he had responsibilities toward it. The director loved this spot; it was the fruit of his efforts—the result of days and months of labor inspired by his love for music and for children. His magnetic personality and the strength of his purpose instilled confidence and eager interest. The day's program outlined, duties and activities assigned or chosen, the assembly scattered down a dozen paths—each student to his own task. Within an hour, the hills and valleys were resounding with the rugged efforts of these young musicians.

Each day brought, through able instructors, broader musical vision—opportunities for experimenting with different instruments; ensemble playing;

listening to recordings of the Masters and background stories of music and musicians of today; band and orchestra welded in a magic fashion into well-received performance. Afternoons were filled with the usual vacation activities of riding, swimming, volley-ball, hiking and climbing—all interspersed with just enough "K.P." to keep the grounds clean and to create a response to good citizenship requirements. Visitors came, attracted by this music of the mountains—strangers; former campers, returning to the scene of happy associations; parents, eager to learn the reaction of their children. The last, without exception, were amazed to find life in these crude surroundings quite complete. I'm sure that they returned home with a feeling of greater confidence and respect for the influence of school music and its promoters.

So the days passed. Everywhere there was music! "The stars heard" and the trees! Music saturated every fiber of the group and student and teacher alike grew in stature. Teaching in such an atmosphere was indeed a joy and a privilege.

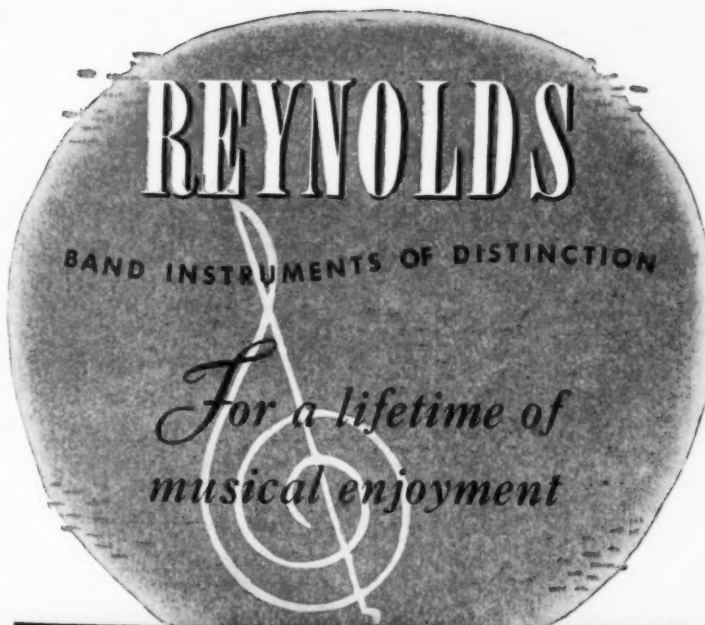
With the opening of the fall term of school, I found myself looking forward to seeing those of my students who had attended camp. The closer friendship with them radiates through our band and orchestra, and leads to happy and enjoyable rehearsals. It also leads me to hope that more of our music teachers can avail themselves of such opportunities. The teacher who locks his mind and heart with his classroom door in June, not to open them until September, loses a rare opportunity. He may not teach near the mountains, but there must be some lake, park, or campground available for a short period in the summer.

Only the top few from our groups may hope for membership in a large national camp. It is the remaining majority with which we should be concerned. These players need the inspiration that can be afforded by a small camp with interested and interesting staff members. It is not necessary to have a set-up such as I have discussed, where several years of planning and improvement have been carried on; a teacher may become a source of inspiration and civic promotion through any workable plan for a music-recreational camp. We should have Mountain Music ringing from the peaks of the Rockies to the hills of the Appalachians. Let's teach our children the feel of the woods, the depths of the valleys, the majesty of the hills. So—let's have mountain music!

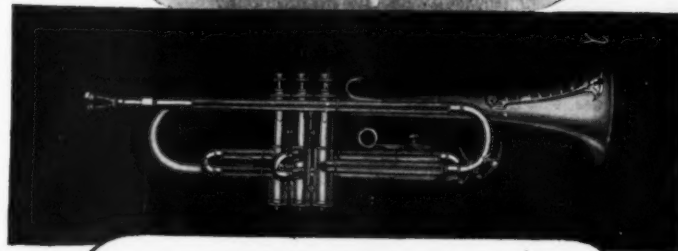
Music in Sweden

CONTINUED FROM PAGE FIFTY-FIVE

schools, public and private. To make their work effective means well trained, qualified teachers. Sweden, like the U.S. and other countries, is short of music teachers, especially teachers in music education. The elementary teachers in the great majority of communities are responsible for the music in their own classrooms. The music requirement in the seminaries in which these teachers are trained has been confined mostly to the ability to play the reed organ for opening exercises and choral singing. On the secondary school level music has not



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always been considered on the same level with the other subjects, but more as an extra-curricular activity that was not practical or necessary. Happily there are progressive and forward-looking communities over the country that have taken matters into their own hands. They have not waited for the government to pass new laws but of their own initiative have engaged community music directors and now have first-class setups from the first grade up through the community orchestra and choral organizations and music circles. It is hoped that the fine work thus far done will lead the way for the entire country and enable these people who have always loved music to more fully enjoy it and to make a unique contribution to world culture.

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Ian Cox (62), artist, scientist, radio writer and speaker; scientific correspondent for Britain's Central Office of Information; scientific advisor for the British radio feature "Progress Report" on which his voice is often heard.

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